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AMERICAN BARITONE AN OVATIONLawrence Tibbett "Stops the Show" in Second Act of the Revival of Verdi's Falstaff—Beautiful Performance Given With
Superb Cast, Including Scotti, Bori, Alda, Gigli—Parsifal Again—Other Operas Draw Crowded Houses

Those who believe that the age of miracles is past frequently find that they are mistaken. There were, for instance, two miracles in connection with the revival of Falstaff, which took place at the Metropolitan last Friday evening, January 2. The first miracle took place some thirty-odd years ago, when an old gentleman of seventy-five and more, named Giuseppe Verdi, found it in his heart and head to write a score that simply bubbles over with youth, humor and freshness from the first page to the last, a score that was as far removed from his own earlier styles as the sun from the moon. The second miracle occurred on the evening of the performance at the Metropolitan when a young American singer, Lawrence Tibbett, in the part of Ford, stopped the show. This is a literal use of that much worn expression. The show was actually stopped after the first scene of the second act, in which, besides the long scene between Ford and Falstaff, the former has his long monologue. Mr. Scotti (Falstaff) and Mr. Tibbett were called back repeatedly time after time. The audience went on with its steady applause—applause, by the way, that was general and genuine. Mr. Tibbett had done some extraordinarily fine singing and acting in the scene and the demand was to see him alone, but he modestly would not come out alone. Mr. Serafin, at the conductor's desk, tried to start the next scene. The audience, keeping on steadily with the applause, would not let him proceed. Finally he sent an orchestra player behind the scenes to beg Mr. Tibbett to come out alone so that the show could continue. He did come out alone and bowed to one grand final outburst of handclapping and cheers. Then the audience, satisfied, stopped abruptly and the performance went on. It was a scene the duplicate of which at the Metropolitan Opera is not to be recalled.

THE WORK ITSELF.

But to go back to the work itself. It has been absent from the Metropolitan stage since February, 1910. What a magnificent thing it is, especially the first two acts! In the third act both Boito and Verdi rather let down. The story gives out and the music weakens with it until there comes the gorgeous closing fugue. The most perfect of all from the musical standpoint is the exquisite music of the garden scene, the second of the first act. Finer music than that Verdi never wrote in his life, nor anything more astonishing in its contrast to the vociferousness of his early scores. There is an indescribable delicacy, tenderness and humor about it. The singers are never given anything unsingable to sing, though the tunes are never banal; and the orchestration is written with a sure and economic hand that is impressive in its mastery.

THE PERFORMANCE.

The performance was one of the finest that the Metropolitan has ever offered. There was not a single weak spot in the cast. First and foremost comes, of course, Antonio Scotti, a veteran of how many Falstaff performances! The role was created at La Scala in February, 1893, by the late Victor Maurel, but it was Antonio Scotti who was the second one to sing it in the fall of that same year, over thirty years ago. Thirty years is certainly an honorable length for any stage career, especially when it leaves one so fresh and so vigorous still, so fully in possession of all his talents as Mr. Scotti is. His is a presentation of the familiar comic figure impressive from every standpoint. It is a character well thought out and well composed. Scotti does not resort to buffoonery or slapstick tactics but gives us the doughty knight who is not conscious of his grotesqueness. The make-up is capital. The action, all legitimately comic, frequently brought spontaneous laughs from the audience. It was a genuine success of the very first order for him and must have given him great satisfaction after all these years.

The ovation accorded the Metropolitan's young American baritone, Lawrence Tibbett, has already been mentioned. It was a reward that was well deserved. During his three seasons with the Metropolitan the young man has made extraordinary progress, both as a vocalist and as an actor. The fact that he played and sang the great scene in the second act on a par with Antonio Scotti is sufficient praise for him. It was his first big chance at the Metropolitan and he more than measured up to the demands made on him. Without question his is the best baritone voice at the Metropolitan today, the only one, in fact, that is still fresh and young, with all its bloom and warmth. If Mr. Tibbett can keep up the pace he has set himself there is a brilliant future in store for him there.

Beniamino Gigli gave his exquisite voice and art to the part of Fenton. It is an unflinching sign of his artistic standard that this premier tenor made no attempt at any time to step out of the frame and intrude this rather small role so as to give it an importance it does not possess. The

duet with Mme. Alda and the short aria at the beginning of the last scene were ideal. Adamo Didur as Pistol and Paltrinieri as Bardolph both worked hard to be funny, succeeding less, perhaps, than if they had not worked so hard.

Lucrezia Bori found a part exactly suited to her voice and personality as Mistress Ford. She was simply delightful throughout the whole evening, singing beautifully and playing with a light-witty touch that was a pleasure to watch. Mme. Alda as Anne Ford, her daughter, sang well. She was particularly effective in the duet with Gigli in the



AGIDE JACCHIA,

operatic and concert conductor, who has had a busy career ever since his early youth, when he began operatic conducting in his native Italy as a friend and protégé of Mascagni. He came to America first in 1902 as Mascagni's assistant, returning in 1907-09 with the Milano Opera Company to tour the United States and Central America. Later he was at the Academy of Music here; then for four years general musical director of the Montreal Opera Company; next, principal conductor of the Century Opera, New York, and, after that, he toured with the Boston National Company. In 1917 he began his engagement as leader of the Boston Symphony "Pop" concerts and has won steady and unflinching success there for eight consecutive seasons. Among all these activities he found time to organize the Boston Conservatory of Music in 1920, of which he is director, and to take the conductorship of the Cecilia Society of Boston and the Fitchburg Choral Society. He is also well and favorably known as a composer.

second act. Marion Telva, as Dame Quickly, did the best work she has shown at the Metropolitan, singing delightfully and with real humor, and acted with a competency which she has never before had an opportunity to show.

Kathleen Howard, as Mistress Page, completed the quartet of women. The one fault to be found with them is that nobody insisted upon their being made up appropriately. The two middle-aged matrons, Mistress Ford and Mistress Page, young Anne Ford, Mistress Ford's daughter, and Dame Quickly, the elderly servant, all looked within five years of the same age, which is not as it should be.

The chorus has nothing to do until the final scene, when its singing was up to the usual high standard. The incidental dances, capably performed by the corps de ballet, were not important.

CREDIT TO WYMETAL AND SERAFIN.

Credit for one of the finest productions the Metropolitan has ever made and doubtless one of the finest Falstaffs has ever enjoyed, goes principally to two men, who share it equally. One of them is Wilhelm von Wymetal, the stage director. One hears that he had never before put on Falstaff but it was done with a superb feeling for comedy and a splendid attention to detail which at the same time did not break the main line of the play, something only a master of stage direction can manage.

For the first time in many years the Metropolitan has a stage manager of the first rank who thoroughly knows his business.

And these last words apply also to Tullio Serafin. He wrung the last drop of beauty from the score and did it with a quietness and surety that were impressive. The orchestra played superbly under him.

There remains only the scenery to be mentioned. Joseph Urban has made some bright, airy atmospheric sets that are very beautiful. Particularly lovely is the formal English garden of the second scene, and Windsor Park in the moonlight, with the huge oak in the foreground. Less happy was the room in

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Eighteen Pianists Play for Charity

The Association for Improving the Condition of the Poor did a graceful, interesting, and profitable thing when it invited eighteen well known pianists to give a benefit concert for its coffers, at the Metropolitan Opera House. The evening saw a crowded house and a high order of artistic doings.

Those who participated were Yolanda Mero, Elly Ney, Ethel Leginska, Guiomar Novaes, Germaine Schnitzer, Myra Hess, Harold Bauer, Alexander Brailowsky, Carl Friedberg, Ossip Gabrilowitsch, Mischa Levitzki, Josef Lhevinne, Guy Maier, Lee Pattison, Ernest Schelling, Sigismund Stojowski, Alexander Siloti, Ernest Hutcheson and Walter Damrosch. The latter, although he is a pianist, too, conducted the galaxy of keyboard stars in the Beethoven-Saint-Saëns variations, the Schubert Military March, etc.

In Schumann's Carnival, each number was performed by a different player. The Dame Blanche overture had Meses Hess, Leginska and Mero at one piano, and the same feat was accomplished in the Gazza Ladra overture by Messrs. Bauer, Schelling and Gabrilowitsch. Chopsticks, with variations by several Russian composers, was another attraction, with a dozen or so interpreters. Messrs. Maier and Pattison gave a truly fascinating rendering of Chabrier's Espana.

In an intermission, Dwight Morrow of J. P. Morgan & Co., the chairman, called Joseph P. Day from the audience to auction an Ampico recording piano.

The instrument, donated by Knabe, in a moment was the center of contention at figures so high that only three bidders persisted. They were William C. Potter, president of the Guaranty Trust Company; Thomas Cochran, of J. P. Morgan & Co., and Charles E. Mitchell, president of the National City Bank. Mr. Cochran finally bid \$22,000 and became the possessor of the piano—for a moment. He kept it only long enough to present it to the Association for Improving the Condition of the Poor.

The Chopsticks number then was recorded by Duo-Art, the record signed by the artists and by Josef Hofmann, and auctioned by Walter Damrosch. It went to Cornelius N. Bliss for \$2,000. The \$2,000 will be sent to Maurice Moszkowski, who is ill and in need in Paris.

VIENNA VOLKSOPER GIVES UP THE GHOST

Famous Opera House Closes Its Doors "for an Indefinite Period," Following Tremendous Losses—Hugo Gruder-Guntram May Head New Opera Venture—A Merger in Sight—"Internationals" Reorganize—Kreutzer Sonata Recomposed—Reviewing Weber—Friedman Triumphs—Two Notable Youngsters—Frieda Klink Scores

Vienna, December 18.—The long expected has happened: the Vienna Volksoper is no more. This theater, which has been the skeleton in the cupboard of Vienna's musical life for the past six months, has ceased to exist; it is closed up "for an indefinite period," but unless all signs fail it will be a very long period indeed. Dr. Stiedry, the director, has managed somehow to keep things going for the last few weeks by the simple method of not paying any salaries and running up bills for the other current expenses. When the orchestra insisted on receiving its pay nightly, the bomb exploded: the backers were only too willing to take this pretense for ridding themselves of a house which has caused

them billions of losses for the past few years. They have gone into bankruptcy and are offering a small dividend to their creditors. If the latter accept it, the way will be clear for the new man whom the Volksoper's financiers have found in the person of Hugo Gruder-Guntram, with Leo Blech behind him to attend to the purely musical end. Gruder has a billion in his pocket, which will help him to get started. If the dividend is not accepted, I fail to see how the Volksoper will ever reopen, for the present debts of the house are more than three times the amount which the Gruder-Blech combine are willing, or able, to invest. The

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PFITZNER'S DIE ROSE VOM LIEBESGARTEN IS GIVEN IN BERLIN FOR FIRST TIME

Puccini Memorial Performance—Stravinsky Reforming?—Only Moderns—Szigeti and Walter—New Krenek Works—Americans Please

Berlin December 20.—The National Opera performed for the first time Hans Pfitzner's *Die Rose vom Liebesgarten*. Pfitzner's reputation in Germany is considerable; he is placed in the front rank of living composers. All the more surprising that this opera, which was written twenty-five years ago, has never before been heard in Berlin. It seems questionable, however, whether this rather belated performance will add to the glory of Pfitzner.

Twenty years ago there must have been something fascinating in this music, for even Gustav Mahler was enchanted by it and brought out marvelous performances of Pfitzner's opera in Vienna. Today, however, one sees clearly that Pfitzner's music is not able to free itself from Wagner's overpowering influence, that it is subject to Wagner in an excessive measure, losing by this influence nearly all real power, freshness, originality of invention. To be sure, there are certain episodes in the score which even at present have a vigorous, individual and captivating sound, but they are few in number and separated from each other by long stretches of dull music.

The performance was excellent. Georg Szell conducted with much ability and enthusiasm. Aravantinos, the talented scenic decorator of the Berlin Opera, had invented scenic landscape pictures of uncommon romantic beauty, which indeed were the most agreeable surprise of the evening.

PUCCINI MEMORIAL PERFORMANCE

The National Opera had invited the Berlin press to a memorial performance in honor of Puccini. It happened that just in the days of his death his *Tosca* was to be given for the fiftieth time in Berlin. This otherwise festive event was turned into a memorial by the lamented and untimely death of the maestro. Prof. Kurt Sachs, of the Berlin University, pronounced a memorial speech before the beginning of the opera, treating Puccini's art and person. The performance was distinguished by the singing of the celebrated Pasquale Amato as Scarpia. Mafalda Salvini and Bjorn Telen gave their best in the other principal parts, showing themselves as worthy partners of the distinguished guest. Selmar Meyrowitz conducted.

STRAVINSKY REFORMING?

In the concert halls the principal event of the last two weeks has been Stravinsky. Though many of his compositions have been played here before and though the exciting atmosphere of his art is well known here, the master himself has never before made his personal appearance in a Berlin concert hall. The last week has been full of Stravinsky. In Furtwängler's last Philharmonic concert he played his piano concerto; in his own concert he conducted quite a number of his compositions.

HIS PIANO CONCERTO

Stravinsky is at present making a tour through all the centers of music in Europe, everywhere playing his piano concerto. This composition is surprising, because it reveals some novel traits in Stravinsky: return to tonality, to simple, ordinary dance and song melody, to strict form and to counterpoint in the manner of Bach. The young radical anarchists of music are getting a little uneasy and out of humor, seeing that the most renowned and boisterously acclaimed leader of musical revolution is giving the signal for slow retreat, is replacing vague and fantastic aims by precise, clear ideas. Of course Stravinsky has not all of a sudden become a repentant bourgeois. He is as unpedantic, free from prejudice and bold as ever before, but some important new ideas have struck him, in regard to form and contents of music, and this becomes very noticeable everywhere in his last compositions. The concerto starts with a sort of freely treated passacaglia, has a very melodious slow movement, and a brisk, lively finale in fugue style. The entire concerto recalls the concerto-grosso type of 1700, Corelli, Vivaldi, Handel, Bach, Couperin, Rameau. The peculiar Stravinsky color is obtained by the strange dissonances often produced by a strict leading of independent parts (though simple triads are heard often enough) and by the peculiar combination of instruments: no strings are used, except the double bass, and wind instruments exclusively are employed in the orchestra. The total effect is the assimilation of the sound of the piano to the wind orchestra, similarly as the old cembalo was akin in sound to the string orchestra. Finally Stravinsky's strong, sometimes brutally strong, rhythm has its exciting effect.

ONLY MODERNS

Heinz Unger, conductor of the Society of the Friends of Music, devoted the program of his third concert to modern

works exclusively. He started with Schönberg's *Verklärte Nacht* for string orchestra, an early composition which shows Schönberg as a direct pupil of Wagner. It is by far the most popular composition of Schönberg, but a good deal of Tristan and Isolde and Parsifal, which are familiar to concert goers. Next followed a tribute to Busoni: *Sarabande and Cortege*, two studies to the music of Busoni's posthumous and most important dramatic work: *Dr. Faust*. These two orchestral pieces show Busoni's last manner in its highest perfection, strict linear counterpoint, a dialogue of most carefully designed melodic phrases of clear and pure outlines. There is hardly any filling out by means of harmonic chord-notes in this style, even the apparently subordinate parts of the composition are not merely more or less decorative accompaniment but are dissolved into melody in true polyphonic style.

Bela Bartók's op. 1 was played as the third number of the program. This rhapsody for piano and orchestra, heard for the first time in Berlin, reminds in few traits only of the later Bartók. It is national Hungarian music, but shows hardly any traces of Bartók's later radical methods. It is, however, a very effective composition, in the style of Liszt's Hungarian Fantasy, and shows for an op. 1, dating back about twenty years, a very remarkable skill in writing for the piano and the orchestra. It was played brilliantly by Tibor Szatmari, a Hungarian pianist hardly known here at all, who made a successful debut on this occasion. As a wind-up, Stravinsky's showy and amusing orchestral fantasy, *Fireworks*, was played, an early composition which shows Stravinsky influenced by the descriptive and coloristic tendencies of Richard Strauss' music.

SZIGETI AND WALTER

Bruno Walter is not only a conductor but also a pianist and chamber-music player of high rank. He gave a concert in conjunction with Joseph Szigeti, violinist, who a few weeks ago gave us so splendid a reading of Prokofiev's brilliant new concerto. Violin sonatas by Brahms, Schubert and Beethoven were played in masterly fashion. A similar program was performed by Artur Schnabel and Karl Flesch shortly before the departure of Flesch to America. By natural artistic relationship, by friendly intercourse, and by practical collaboration since about twenty years, these two artists have become such a unit that their ensemble playing

is perfection itself, affording an esthetic pleasure of the highest and rarest kind.

NEW KRENEK WORKS

Edward Erdmann gave his second recital, again playing, as he always does, a number of modern works not heard before. Krenek, who seems to be his especial favorite, was again represented on the program with two new suites for piano—music in strict contrapuntal style, a little less cacophonous than usual, short and precise, but dry and without inspiration, rather indifferent in effect. Eight *Tanzweisen*, by Artur Willner, are well written, effective piano pieces, in moderately modern style, but hardly captivating by considerable originality.

MARCELLA CRAFT

Several American artists have been heard in concert. Marcella Craft, member of the Metropolitan Opera (New York), also well known here, has given a successful song and aria recital, accompanied by Michael Raucheisen. I could not attend the concert myself but was informed that her highly impressive singing evinced considerable artistic power and was much appreciated by the audience. Edward Weiss, young American pianist, resident in Berlin for some time, has appeared in public several times already this fall. He shows not only unusual command of pianistic resources, but also a very extensive knowledge of piano-literature. His last program contained works by Bach-Busoni, Schumann, Alkan, Liszt. Sidney Biden, resident in Berlin for many years, is highly esteemed as a Lieder-singer. His recent song rehearsal gave occasion to appreciate the culture, good taste of his art, the well-balanced ensemble of vocal, intellectual, emotional qualities in his singing.

YOUNG MEXICO AND SPAIN

Angelica Morales, young Mexican pianist of thirteen years, is without doubt one of the most talented aspirants of the pianistic art at present before the public. Her second recital, with a program composed of Bach, Mozart, Chopin, Albeniz, Saull, Liszt, Busoni, was a decidedly extraordinary exhibition of great pianistic and musical gifts. Guided by the masterly hand of her teacher, Egon Petri, she promises to become an artist of whom the world will hear a good deal.

Pilar Bayona, a young Spanish girl from Saragossa, entirely unknown here, charmed her audience by the grace, elegance and esprit of her finished piano playing. Her recital was doubly interesting as it offered exclusively Spanish compositions, not only by the internationally renowned composers, Albeniz, Granados, de Falla, but also by Usandizaga, San Sebastian, Esplá, Hallfiter-Mompon, who are hardly known outside of Spain.

DR. HUGO LEICHTENTRITT.

CARNEGIE FUND ENABLES BRITISH NATIONAL OPERA COMPANY TO COMPLETE SPRING SEASON

Sullivan's Grand Duke Revived—Brahms Resuscitated

London, December 23.—The British National Opera Company is passing through another stage in its adventurous career. It has had heavy losses during the last season, which may be explained in many ways—bad trade, General Election, and so forth. Another reason—to which sufficient importance is not given—is that in the winter the principal artists have many concert engagements, which militates against keeping up the ensemble. The British National Opera Company has one disadvantage as compared with similar enterprises in other countries. Elsewhere opera is subsidized either by the State or by municipalities: in England opera has to pay entertainment tax. The amount the company has paid this year, which is not far short of \$100,000, has sufficed to turn what might have been a profit into a deficit. Randolph Churchill has indeed promised to receive a deputation on the subject of granting a remission but he refrains from making any promises. The company is now inaugurating a scheme for a National Trust for the furtherance of English opera, which is a big undertaking, for the sum required is £500,000 or \$2,500,000. In the meantime the Carnegie Fund has promised a subsidy of \$30,000 or £6,000, which will enable the spring season to be carried out.

Under the circumstances it cannot be at all certain that the British National Opera Company can have the summer season in London, and no arrangements have yet been made for a season of Grand Opera at Covent Garden, so that it looks as if London may be operationally starved for some time to come.

SULLIVAN'S GRAND DUKE REVIVED

On Saturday last the Sterling Mackinlay Opera Company revived Sullivan's *The Grand Duke*, which has not, I believe, been heard in London since it had a comparatively brief

run in 1898. It will be remembered that it was the last of a series of Gilbert and Sullivan operas. Mr. Mackinlay, in a manifesto attached to the program, points out that one of the reasons of its comparative failure was that the part of Ludwig, played by Rutland Barrington, is a heavy part musically, and he was at that time unequal to the burden. Mr. Mackinlay also expresses the hope that the revival will prove to the Doyly Carte Company that the opera is worth reviving. At the present moment no information on this point is available, but there seems no reason why the parsimonious Grand Duke should be exiled from the boards forever. He is quite a diverting personage, and Gilbert's satire on the leading ladies of comic opera companies is not less effective than his, as it generally is. The music is not all on Sullivan's highest level, but there are charming tunes in it, and the play offers opportunities for picturesque mounting.

It may interest American readers to be reminded of the fight which Sir William Gilbert was reported at the time to have had with the Censor. The author had called the Grand Dukedom, over which the hero of the piece ruled, Hesse-Halbfennig. This was supposed to wound the susceptibilities of the Royal Family, and the name of Pfennig-Halbfennig was substituted.

BRAHMS BEING RESUSCITATED

The fate of the principal composers of what used to be called "The Renaissance" at the end of last century, has been peculiar. They were at first condemned as reckless revolutionaries, and there was a revolution, and they became the objects—or rather the victims—of excessive adulation in certain influential quarters, with the not unnatural result that they are now undervalued and unjustly neglected.

(Continued on next page)

FOREIGN NEWS IN BRIEF

POVLA FRIJSH AT HOME

Copenhagen, December 18.—The Danish singer, Povla Frijsh, whose name as a first rate Lieder-singer is well known in America, France and England, sang again the other day in Copenhagen, after a rather long pause. By her technical perfection and rare musical intelligence, she won decided success, filling the house at two concerts, and being immediately engaged for several big concerts this season. F. C.

VETERAN VIENNESE TENOR REAPPEARS

Vienna, November 14.—Franz Naval, twenty-five years ago star tenor of the Vienna Staatsoper and a great favorite, made his re-appearance after an interval of two decades at the Volksoper, in the role of Don José in *Carmen*, which had been his greatest role. His

once famous mezza-voce is almost as beautiful as ever, and his reception was enthusiastic. P. B.

"AMERICAN OPERETTA" AT VIENNA

Vienna, December 16.—Die Tippmamsell (The Type-writer Girl) is the name of a new operetta just produced at the Carltheater and the scene of which is laid in St. Louis, U. S. A. It is the work of Rudolf Raimann, a hitherto unknown composer, and was successfully received at the première. Needless to say, the America which it describes is of the sort which exists only on the German operetta stage. P. B.

KALMAN'S MOTHER SETTLES ORCHESTRA STRIKE

Vienna, November 17.—The 300th consecutive performance of Kalman's operetta, Countess Mariza—a

record unparalleled at Vienna since Lehar's *Merry Widow*—was at the last moment endangered by a threatened strike of the Theater an der Wien orchestra which demanded an increase of their monthly salaries. Kalman's seventy-year old mother, who had come from Budapest to witness her son's triumph, personally appeared in the pit to induce the orchestra to do service, and her efforts alone saved the performance. P. B.

SLEZAK'S LAWSUIT SETTLED

Vienna, December 19.—The much-discussed suit which Hermann Wiedemann, the Staatsoper's baritone, had brought against Leo Slezak,

the temperamental Czech tenor, for slander and libel, has now been amicably settled out of court. The suit was a sequel to the dismissal of Lion from the Staatsoper for alleged corruption, and the list of witnesses included directors Richard Strauss, Franz Schalk, and others. P. B.

HISTORICAL PRAGUE THEATER TO BE DEMOLISHED

Prague, December 15.—It is officially announced that the German Landestheater will be closed up and demolished in the near future. This house, erected in the eighteenth century, was the scene of the first performance anywhere of Mo-

zart's *Don Juan*, and later Weber, Wagner and Mahler often conducted there. After the 1918 revolution, the theater was taken by the Czechs who operated it as a branch establishment of the Czech National Theater. It was one of the oldest theaters in all Europe. B.

NEW FUND FOR OPERATIC STUDENTS IN LONDON

London, December 23.—Sir Ernest Palmer, one of our most beneficent music-patrons, has just founded an Ernest Palmer Fund for Opera Study, which he has presented to the Royal College of Music. The object of the fund is to assist students of opera, particularly English opera; enlarging and increasing the scope of the Parry Theater in the College, and giving composers and students additional facilities for trials, rehearsals, etc. G. C.

CONCERTS FOR CHILDREN.

London, December 22.—The movement inaugurating orchestral concerts for children in this country is growing apace. A series has now been started in Carlisle by the Carlisle Education Committee where a very large audience greeted the innovation with great enthusiasm. T. H. Clay acted as conductor and lecturer with success. G. C.

HONEGGER—AND MONTEVERDE

Brussels, December 19.—At the Concerts Nouveaux, Honegger's *Roi David* recently had a good performance, as did also Monteverde's *Orfeo*. Charles Van den Borren, the librarian of the Brussels Conservatoire, takes special interest in the works of Monteverde. For two years he prepared the *Corona of Poppea* and he now has *The Return of Ulysses* in preparation. A. G.

SOLOISTS AT THE FIRST CONCERT GIVEN TO AN AUDIENCE OF MILLIONS



Yes, literally millions! The listeners-in are estimated at from six to eight million and these are the circumstances of this unique concert.

Time: January 1, 1925, nine to ten.

Place: The American Telephone and Telegraph Company's broadcasting station, WEAF.

Organizer: Victor Talking Machine Company.

Method of distribution: WEAF linked up with WCAP, Washington; WJAR, Providence; WNAC, Boston; WDBY, Worcester; WGR, Buffalo; WFI, Philadelphia, and WCAE, Pittsburgh.

Artists: Lucrezia Bori and John McCormack.

Program: Miss Bori, La Paloma, When Love Is Kind, Addio del Passato (Traviata). Mr. McCormack: Adeste Fideles, Berceuse from Jocelyn, Marcheta, Mother Machree. Together: Parigi o Cara, from Traviata.

Air conditions excellent and reports from all stations linked up and territory reached stated that reception could not have been improved.

(See editorial on another page in this issue.)

A HISTORIC BROADCASTING EVENT.

Here are a famous opera singer, Lucrezia Bori of the Metropolitan Opera, and a great concert singer, John McCormack, broadcasting at WEAF, New York, the night of January 1, the first two in a long list of foremost Victor artists to send their voices over the country by radio, in a series of wireless recitals arranged by the co-operation of the Victor Company and the American Telephone and Telegraph forces. (Kadel & Herbert photos.)



Before very long probably a fairer estimate will come to be formed, especially as we now seem to be on the verge of a Brahms boom, and it is by Brahms that to a large extent they must stand or fall.

On December 18 the Bach Choir, of which Sir Charles Stanford was for many years a conductor, gave a Memorial Concert of his works at the Royal College of Music. This was the most fitting place for the celebration, except that it might suggest that Stanford was the special private property of what is disrespectfully called the Royal College Set. As a matter of fact the accusation of cliquishness so often leveled against our colleges is mainly an exaggeration. Nonetheless he deserves a better fate.

The most interesting piece of news in the provinces at present is the great success achieved by Felix Weingartner with his fifth symphony at its production a few days ago by the Scottish Orchestra in Edinburgh. Few important works in recent times have been so unanimously praised by the press. The double fugue in the last movement is particularly described by no less an authority than The Times itself as being really great music. Another distinguished critic complains that the finale has less inspiration than the earlier movements, which arouse his criticism, in which the influence of Berlioz and the Slavonic composers, he says, is more noticeable. Such differences of opinion make one more anxious to hear a new work than unanimous praise. It is worth noticing that the symphony is dedicated To the English People, which does not altogether please some perfervid Scots. ALFRED KALISCH.

STRIEGLER'S OPERA A SUCCESS IN DRESDEN

Dresden, December 16.—Kurt Striegler's two-act opera, Hand und Herz (Hand and Heart), after Anzengruber's novel, achieved an unprecedented success—unprecedented so far as it was young Striegler's first experience in the operatic line, and one did not expect such routine from the pen of a beginner on the field. The effective plot and the finished performance went, of course, a long way to aid him, yet it was also musically a test on his creative, or recreative, strength. Without evincing personality or any originality whatever, it is very well made, skilfully constructed, keeping the midway between ultra modernity and the well known operatic technique of the past decades. Striegler succeeded indeed in working up the many dramatic climaxes of the book to convincing heights. Interest did not flag a moment. The work on the whole contained no lengthy passages and did not fail to make a great impression upon public and press.

The means leading to the above result are not novel and not always his own, yet they are the musical utterance of the composer's high aims and his endeavor to keep away from operatic tricks and easy successes. The orchestration is good; the soloists, Eva von der Osten, Friedrich Plaschke, and other first rate artists, the orchestra, stage mounting, etc., splendid.

CONCERTS EN MASSE

Concerts occur en masse. Pasquale Amato, Max Pauer, and Dobrowen were the stars of the last Philharmonic concert. At Bertrant Roth's music salon, Willy Czernik, a new composer, made himself favorably known. The Dresden Trio and the Dresden String Quartet excelled in Beethoven programs. Eva von der Osten and Robert Burg, Paul Avon and Stephen Frenkel (violinist) helped a local composer, Leonora Pfund, to a success, with songs and other well constructed works. Marianne Selle, young violinist of the Havemann school, and Herbert Jager (pianist) gave a chamber-music evening with a taxing program—César Franck (sonata in A), Schumann (the big D minor sonata) and, as a novelty, Karl Szymanowsky, the latter displaying his bent for the virtuoso style, which was very well attended to by the gifted violinist who is sure to make a name for herself.

REINHOLD BECKER GONE

Dresden's and Germany's famous song and men's choruses composer, Reinhold Becker, passed away on December 2, in his eighty-third year. He was one of the most beloved and appreciated musical lights of Dresden, where he spent the greatest part of his life. As mentioned in my last letter, containing the report of his final concert (in November) his last compositions breathed as much of youthful enthusiasm as his early efforts. A memorial concert in his honor will occur next Tuesday. A. INGMAN.

PARIS LISTENS AND APPLAUDS AS MANY FINE PROGRAMS ARE GIVEN

Americans Included Among Successful Recitalists

Paris, December 17.—Last spring a young vocal student from the United States arrived in Paris with the intention of preparing himself for the operatic stage. He went to Albert Wolf, who was then one of the conductors at the Opera Comique, for advice. He wanted to know if he had enough voice to warrant him in attempting an operatic career. Albert Wolf heard him sing an aria or two and then left the room. In a few minutes he returned with some of the directors. "Here is the tenor voice we are looking for," said Wolf, and that is how William Martin came to be engaged to sing several of the principal tenor roles at the Opera Comique of Paris. I give away the secret so that others may learn how to get engaged at opera houses. It is very simple, as simple in fact as Arthur Sullivan's description of how he composed his tunes. He only selected the rhythms he thought suitable for the words and then filled in the notes. See? I went to the Opera Comique to hear William Martin in La Bohème, and I at once understood why the directors of the theater had been so eager to engage the young American tenor. He has a pure, clear, brilliant tenor voice without the least suspicion of baritone quality. High C sounds as natural and easy as middle C. There is no forcing necessary. The tone came through the orchestral accompaniment by reason of its bright quality and not because the singer strained the cords in the sides of his neck hurling a warwhoop to the gallery. I called on him a few days later and had a few words about his plans for the future while he was gathering up his scores to hasten to the studio of Florence Holtzman, with whom he studies all the music he sings. In Mme. Holtzman's studio I also met another American singer, a soprano by the name of Tess Davidson, who is preparing herself for a performance of Rossini's Barber of Seville. A few days later in the Trianon Lyrique I heard and saw Tess Davidson sing and impersonate the part of Rosina. Naturally, a role as exacting as that of Rosina is not to be trifled with. It is another of those things which are not so easy as they seem to the uninitiated. Tess Davidson got through the vocal part of the work very creditably, in spite of her nervous anxiety, and was heartily applauded by an audience which completely filled the theater. Fortunately her nervousness could in no way detract from her attractiveness for the eyes of the audience. She looked the part to perfection. No doubt the severest part of her ordeal was when she had to speak without musical accompaniment. All went smoothly to the end, however.

YOUNG AMERICAN BARITONE

Irving Jackson, solo baritone of the American procathedral in Paris, gave a vocal recital in Salle Gaveau in November and proved himself the possessor of a rich, musical, powerful and well cultivated voice. He was obviously suffering from a cold, though I have the conviction that the effects of the cold would not have been so apparent if nervousness had not somewhat disturbed the breath control. At the end of the recital, Irving Jackson was forced to add several numbers to the printed program, and by that time he felt so much at home with the audience that the cold had apparently disappeared. As a recital singer he needs a little more freedom of manner. The ecclesiastical reserve of manner which long experience of church work had given him, had well nigh disappeared before the recital was over. There was not an uninteresting song on the program, but the singer would have been wiser had he brought together fewer songs of a slow and serious nature. Lack of contrast was the only fault to be found with parts of the program. The beautiful voice and ease of style, however, made up for lack of contrast in the songs of certain groups.

NIELKA TURNS FROM NEW TO OLD

Having heard Marguerite Nielka in some six or more concerts of modern music this season, I went to the Salle Pleyel a week ago to hear her sing a dozen old English songs, with the accompaniments played on viols and a harpsichord, at one of the Casadesus concerts of ancient music. It must have been such music Shakespeare and Milton heard when one sang the praises of Dowland and

the other set Lawes on a pinnacle his music never could have raised him to. But the best music Nielka sang was from England's bright, particular genius, Henry Purcell. The Lament of Dido requires no apology. It can be sung on any program and in company with the best works of any land. Still, I am glad that I am not compelled to hear exclusively the early music of merrie England.

A NOTABLE SUCCESS FOR MME. MELUIS

Experience has taught me that it is wiser not to expect too much when entering a concert room. The less I expect, the less I am disappointed. Last week, however, I laid aside my caution and went to hear Luella Meluis sing in a recital in Salle Gaveau. I was not disappointed. If Solomon had gone to visit the Queen of Sheba and exclaimed that the half had not been told, and that the lady was much more delightful than he expected, I would have cited him as a classical example of a man who got more than he bargained for. Before the recital began I observed that several songs by Schubert and Schumann had been removed from the original program to make room for several excellent and interesting songs with French or Italian words. I had already heard Roland Hayes and Marguerite Nielka sing in German in the Salle Gaveau this season and I wondered if there was any truth in the rumor that some of the old aristocracy of Paris had taken exception to songs in the German language. On inquiry I found that Mme. Meluis, as a member of the Paris Grand Opera Company, thought it more of a compliment to the French nation to sing only in French, Italian and English. The number of American vocalists who are, or ever have been, entitled to print "de l'Opera," of the opera, after their names is very small. But the program after all was unimportant. Any song would have sounded equally well had Luella Meluis sung it. To me such singing is music pure and simple without the alloy of any physical effort. I heard nothing to remind me of muscles, of lungs, of breath control, of work. The tones that came to my ear were like the lovely forms in marble standing amid the flowers and velvet lawns of the Tuilleries Gardens. I know they are hewn from stone—cold, heavy, lifeless stone. But the artist reveals alone the forms of beauty. The stone disappears and the illusion lives. And so Luella Meluis sang; I heard only the living melody and forgot the singer—probably the greatest compliment I could pay a vocalist. I could take down books from my shelves and quote what N. P. Willis wrote about Jenny Lind, or repeat the oddities of Artemus Ward when he heard Patti sing, or seek a sentence here and there in the works of Leigh Hunt about the singers who enchanted his pre-Victorian London, but who would be the better for it? Who can describe in words what Tennyson calls

Short swallow-flights of song, that dip
Their wings and skim away?

Luella Meluis can sing a simple melody as perfectly as she can execute the astonishing coloratura arias for which she is famous. For me, the most artistic interpretation of the evening was reserved for a song of Liszt—one of those comparatively small things in which the composer has put the poetry of a musical aristocrat. Like the mazurkas of Chopin, they elude the comprehension of the artist who is not born to the purple. I say no more. Let others describe the flowers and applause and extra numbers.

SZIGETI AND A GUARNERUS

Joseph Szigeti is one of the great violinists of Europe who has not yet visited the United States. I scolded him after his last recital in the Salle Gaveau for remaining year after year in a continual round of concerts in Germany, France, Italy, Spain, and the Northern lands. However, he is still a young man, and I live in hopes of starting him westward-ho one of these days. When he returns from his present tour in Spain he is going to make Paris his home. Last year I told him I did not like his violin. This year he is playing on the splendid Guarnerius which was formerly in the possession of Henri Wilhelm Petri, the Dutch violinist, who was so eminent in the violin world of Germany. What a pity that Lablache, Patti,

(Continued on page 35)

BARCELONA CELEBRATES CLAVE'S HUNDREDTH ANNIVERSARY

Barcelona, December 15.—With the rising cold, and even before, in our city the musical season has begun. The first happening was the historic concert in commemoration of the hundredth year of J. A. Clave's birth, the founder of Catalan choruses. This concert has twice proved appealing, because to the historic interest of the performed works (Clave's predecessors and followers) must be added their real value. The planners of this act, intending to enhance Clave's fame, named it very rightly "A century of music in Barcelona" and it has been practically such a thing, as may be judged by the following list of authors: Fernando Sors (1778-1839), Mariano Obiols (1809-1888), Clave (1824-1874), José Rodonda (1851-1922), Felipe Pedrell (1841-1922), Antonio Nicolau, Enrique Morera, Sancho Marraco and Perez Moya, the last four still going (and may they live for many years.)

This commemoration was organized by the famous choral institution, the Orfeo Catalá, which on December 7 gave us also an interesting concert, where, besides some known compositions, were given delicate songs of Biancheri, Brudieu, Jannequin and Dowland; the Orpheus of Monteverdi, one of the first operatic works; a composition of popular character for string and choir of our prominent Sor, and some organ compositions of the XVI century (Palestrina, Frescobaldi, etc.) played on the organ by Vincent M. de Gibert with his usual virtuosity and good taste.

OPERA COMPETITION

The manager of the Lyceo Theater has opened a prize

competition for the best Spanish opera; the scores must be sent to the said manager before February, 28, 1925. The prize is 5,000 pesetas, and besides there will be two supplementary prizes of 3,000 and 2,000 pesetas for the works that come next to the best one. This competition is only for Spanish composers, but it has been proposed to extend the competition to Hispano-American musicians.

RUBINSTEIN AND SZPAK

Both these Polish artists have attracted for some time the attention of our countrymen. The first of them is an old acquaintance, yet by the very personal interpreting of the works played and by the novelty of his programs he always has something new for our public. As usual, Albeniz and Falla filled a good part of both concerts given by Rubinstein at Barcelona, yet not so large a part as the admirers of the two Spanish musicians wished.

Adam Szpak, on the contrary, was quite unknown here. He is a young orchestra director not yet thirty years old, whose technic and gestures recall those of Nikisch. With sparse movements, almost rigidly, he finds the way to communicate to his orchestra all the strength and fire required by the compositions. Besides Mozart and Beethoven there were Rimsky-Korsakoff, with an orchestral suite from Tzar Saltan, very much applauded; Liadow, with the symphonic piece, The Everlasting Songs, very interesting, and Transfigured Night, by Schönberg. Szpak displayed exceptional qualities and was enthusiastically greeted.

TOMAS ORTS CLIMENT.

OPERA AT LA SCALA

Milan, December 10.—At La Scala, week ending December 7, third week of the season, these operas were given: Tuesday, repetition of Nerone; Wednesday, dark (national mourning for the funeral of Giacomo Puccini); Thursday, first performance of Carmen; Friday, special performance of the Rheingold; Saturday, first performance of Iris; Sunday matinee, repetition of Walkure; Sunday evening, repetition of Carmen.

In the cast of Carmen were Giulio Crimi as Don Jose, Benvenuto Franci as Escamillo (who substituted at the last moment for Enrico Molinari, ill), Fernando Autori as Zuniga, Giuseppina Zinetti in the title role, Inez Alfani as Micaela, Gina Pedroni as Frasquita, Lina Lanza as Mercedes. Vittorio Gui conducted.

Crimi, the Don Jose, well known both to New York and Chicago audiences, sang the role with his accustomed ability and had many admirable moments. The flower song and his last act interpretation were especially pleasing to the huge audience. Giuseppina Zinetti sang for the first time at La Scala. She is at present considered the best Carmen in Italy. She gave an intelligent interpretation of the cigarette girl and is full of dramatic temperament. Her personality is well suited to the Bizet heroine and she made a beautiful picture throughout the opera. Her voice is of beautiful quality, especially in the middle and higher registers. She was received enthusiastically. Her last act was exceptionally well rendered. Miss Alfani was a comely and competent Micaela. Franci as Escamillo sang with vigor and repeated his success of last season. The balance of the cast (with the exception of Miss Lanza, the Mercedes) was the same as last season. All were well accepted. Maestro Gui conducted with his accustomed ability. The beautiful scenery and costumes were the same as last season, full of color and pleasing to the eye. Miss Fornaroli danced her solo dance, as usual, very charmingly in the tavern scene.

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HOW THEY LOOKED THEN—



CARLOS SALZEDO AND ADA SASSOLI

upon the occasion of winning the first prize for harp playing at the Paris Conservatoire. Mr. Salzedo was about fourteen years old at the time.

inoff), By the Window (Tchaikowsky), Tonight (Barnett), My Heart Is a Lute (Woodman), Song of the Open (La Forge), Standchen, Sapphische Ode (Brahms) and Widmung (Schuman). Anne Tindale was at the piano.

Dillings—Past and Present

While Mildred Dilling was on tour in the West she gave a recital in Greeley at Colorado State Teachers College, where her cousin, Hulda Dilling, is a member of the faculty and a prominent contralto, possessed of a voice of beautiful quality.

These two gifted young women are holding true to the tradition of their illustrious family. In poring over the annals of the Dilling family one is struck by a number of picturesque characters. Among them is found one who was bodyguard to Napoleon and who received in recognition of his service a bejeweled sword upon which was engraved the family name. Another debonair and decorative ancestor—George Dilling—was chosen to accompany one of the Czars of Russia and his bride on a two-year honeymoon.

In the early part of the last century, Phillip Dilling was known throughout Europe as one of the greatest organists of his day. He also made one trip to America. The Dillings today are few and literally far between, as the spirit of travel and service has taken them to the far corners of the earth. This will explain why Hulda Dilling is delighted that she is to go to Egypt this coming summer to organize the Normal Training Course and vocal department at the American School for Girls at Assiut. The two cousins are planning a trip up the Nile and into the Valley of the Kings, then through the Holy Land in the spring of 1926.

It is difficult to find a more traveled young woman than Mildred Dilling, whose harp takes her annually to Europe and whose concert tours take her to all parts of the United States. This season she is making a coast to coast tour with the De Reszke Singers, under the management of Charles L. Wagner.

Concerts at the Roosevelt

A series of concerts to be known as the Roosevelt recitals will be given in the ballroom of the new Hotel Roosevelt in New York during January and February, for the benefit of the Bryn Mawr Music Department and the City Music League. These concerts, which are given by a group of prominent New York music patrons and sponsors of the Bryn Mawr Music Fund, are being arranged by Beckhard & MacFarlane, Inc. On January 16 the artists will be the Duchesse de Richelieu, soprano; Francis Macmillen, American violinist, and Monsieur X, a tenor who will sing incognito. On January 29, will be presented Esther Dale, soprano; Wanda Landowska, harpsichordist, and Paul Shirley, who will play the viola d'amore. On February 10 the program will be given by the Symphony Players, Gloria Gould, dancer, and Jerome Swinford, baritone. On February 23 the series will close with a concert by Hofmann.

Kathryn Browne Fills Many Engagements

Kathryn Browne, Chicago Opera contralto, has sung her thirtieth concert engagement since October 1. These include concerts in the following cities: Chicago, Detroit, Bloomington (Ill.), Champaign (Ill.), Mandan (N. D.), Ada (Okla.), Fulton (Mo.), Oxford (Miss.), Laurel (Miss.). This busy young artist has in the year preceding October 1 filled fifty concert and festival engagements in addition to forty-three appearances with the Chicago Opera.

A Prima Donna Santa Claus

Four hundred crippled children of the Spalding School of Chicago entertained their own Santa Claus at the annual Christmas festivities. And this self same Santa Claus, one Florence Macbeth, of the Chicago Civic Opera Company, who stole away from rehearsals to entertain her wards, accompanied by car loads of bon-bons, goodies and toys, made four hundred unfortunate children of the mid-west city spend the happiest day of their lives.

"Lohengrin" with Easton.

Elsa in "Lohengrin" was intrusted at the Metropolitan last evening to Mme. Florence Easton. Mme. Easton has now sung the role there a number of times in English, in German. Few of the many parts she is called on to assume suit her so well vocally, temperamentally, physically, and rarely does any singing woman get so completely into the skin of a part as Mme. Easton does in the case of the hapless Duchess of

Brabant. Her pathos is appealing, and yet it is poetic, spiritualized, aloof. This Elsa is, without resort to tricks or artifice, a legendary figure. One can accept her fatal curiosity as inevitable simply because it is a part of the traditional story. A large share of her success in imposing the illusion of Elsa comes from the quality of her voice and her skilful and sympathetic treatment of the music.

PITTS SANBORN.

—Pitts Sanborn in New York Telegram and Evening Mail, December 27, 1924



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Tito Schipa's Chain of Triumphs

One of the most notable concert tours ever made by an artist in this country is placed to the credit of Tito Schipa. Everywhere the story was identical; halls and theaters were crowded; audiences were exuberant in their enthusiasm; programs were doubled by encores demanded; universally, the press bestowed on him honors granted only to the elect few. To distinguish this tour further, it came between notable triumphs with the San Francisco Opera Company in that city and Los Angeles, the weeks of September 29 and October 6, and a triumphant reappearance with the Chicago Civic Opera Company, in Chicago, on December 2, beginning his eight weeks' season there. Following this last named engagement, Schipa will resume his concert tour throughout this country and Canada.

Immediately on landing last September, after a summer's rest in Italy, Tito Schipa started for California and his engagements there. On his appearance in opera in San Francisco, the Chronicle of that city stated in a headline running across the entire page of the music section, "Schipa Scores the Highest Triumph of the Season in Manon." The San Francisco Daily News said: "He dominated his hearers as few artists can do." The Bulletin of that same city said: "His glowing, and at the same time delicately beautiful delineation of Des Grieux stirred the great audience to a pitch of enthusiasm such as stands alone in the season of grand opera," while in Los Angeles, where the entire press was stirred to an equal fervor, the Herald proclaimed of Schipa: "He practically stands alone as the leading tenor of the age." Indeed, when an extra performance beyond those contracted for was demanded in Los Angeles, it seemed that in order to make a concert date at El Paso, he would have to fly there.

At the last moment, the hall at El Paso had, fortunately, a later date released and consequently available for Schipa's concert, therefore the aeroplane was not required. But any artist would have been satisfied, no matter what the means of locomotion, with such a reception as that accorded him. A headline in the El Paso Times, of October 17, stated, "Schipa Thrills Large Audience," and the first words that followed were, "The concert was a triumph." The scene was thus described: "Every seat in the auditorium was occupied, and there were seats put everywhere available on the stage and at the back of the hall. From his first number he was instantly a favorite, and each selection was repeatedly encored."

His first concert of his season in Chicago came next, and there Schipa's appearances invariably mean a triumph. But this opening recital seemed to surpass all previous records there. Of this the newspapers of October 20 afford abundant evidence. The Chicago Herald and Examiner declared in the opening lines of its review: "The perfect artist is Tito Schipa. As many of his admirers as could find places in the Auditorium testified to their appreciation by applause that persisted throughout the program." The Chicago Journal of Commerce sustained this tone of high commendation, beginning with a headline: "Large audience at Auditorium stirred to enthusiasm by lyric tenor." The review succeeding, declared: "One can recall to mind only three singers able to arouse the enthusiasm manifested by last night's audience, and these, Mr. Schipa, Mme. Galli-Curci, and John McCormack." Again, there was this comment: "He is, indeed, an idol with Auditorium (opera) patrons so there is little reason to wonder that he should be equally an idol with those whose principal musical interest is in an occasional concert. He possesses every qualification that goes to make

the successful concert artist—the kind of personality that reaches out and takes hold—is by no means the least." The Chicago Journal, opening with a headline, "Schipa Hailed with Delight," said: "Tito Schipa exerted a singer's spell over Sunday night's crowded audience in the Auditorium, just as he always does whenever he is heard." In an equally appreciative tone, the Chicago American proclaimed, "Tito Schipa the Heifetz of the lyric stage," and declared that "he was welcomed, as his exquisite art deserved to be acknowledged, by a reception that amounted to an ovation. We are glad to say that he is a public idol, because in the case of Schipa one approves with all one's heart, unreservedly, the dictum of the people."

As it was in Chicago, exactly so it proved to be in Omaha, where the Bee, October 22, chronicled, "Mr. Schipa's polish, artistry and personality soon won for him the most enthusiastic applause from the large audience." This witty view of the endless encores demanded of him was noted in the Omaha News in its criticism of the same date: "He was called on so many times that one wondered if popular tenors could not dispense with programs, and make it all encores."

Peoria was the next objective in Schipa's triumphal progress. A headline in the Peoria Journal, October 25, announced, "Schipa Captures Peoria Audience." To quote briefly from that which followed: "The result was the expansion of Mr. Schipa's original program to more than twice its size of twelve numbers, and an evening of sheer delight for every music lover in the house," and further stated that the ovation given him was "such as is seldom accorded to an artist in this world." The Peoria Transcript, in its issue of the same date, said, under the headline, "Tito Schipa Thrills Large Audience," that he "took by storm the most magnificent audience that ever assembled in Peoria," and "scored a triumph so spectacular and sensational as to make the occasion forever memorable to everybody present." Once more there also came the inevitable allusion, "by the time the evening was over, Mr. Schipa had obliged with more encores than original numbers."

Kansas City, Missouri, was the next link in the chain of notable successes. The Times of that city, October 29, told the whole story of it briefly in a headline that ran, "They Forgot to Go Home." The reviewer, after declaring Schipa "a purposeful singer," made this straightforward summary: "Not once did he let fly a bellow, although he knows certain persons would love him to death for it. He does not thresh about the stage; he does not break into a choking sob at appropriate and inappropriate moments; he does not clamp his vocal chords to a high C and squeeze it out to the last protesting vibration; he does not, in other words, rely upon anything more than beautiful singing to enthrall his audiences. Those who would learn how to manage their resources to their best advantage should study Schipa."

At Ames, Iowa, the seat of the State College, a remarkable audience for the size of the place greeted him. The Ames Daily Tribune and Evening Times of November 1, announced in a headline: "2,000 ardently applaud tenor," whose "every appearance was the cue of unstinted applause from his hearers," 200 of whom escorted him to the railway station following the recital.

Louisville, Ky., gave Schipa a reception in keeping with its southern warmth. A headline in the Louisville Times, November 4, described it, "Enthusiasm for Tito Schipa Here Almost Amounts to a Furor," and then recorded this graceful sentiment: "When Louisville does take an artist to its very heart of hearts no half way measures can satisfy; Tito Schipa has become a fixed star in our solar system." The reviewer's tribute contains this frank, further statement: "Words are such empty things in presence of so great achievement as his." The Louisville Herald gave as its heading, "Tito Schipa Delights Music Lovers at His Second Appearance," and proceeded: "But this tenor, whose voice is called a lyric, being, indeed, a robust lyric, sang his way into our hearts at his first appearance, as the house that greeted the second return engagement proved conclusively. In his generosity Schipa gave countless encores to the infinite delight of his audience." The Louisville Courier-Journal of that date, after describing an audience so numerous that it overflowed to the stage, said: "The ovation given the Italian tenor recalls personal triumphs of other days when there were fewer singers and more demonstrative throngs, when even the greatest artists were claimed by the people and were less often segregated by 'select' audiences." This pertinent line told volumes regarding Schipa's singing: "Such beauty, heaped up and running over, fairly overwhelmed the audience."

After his concert in Springfield, Ohio, the Sun of November 6 thus mentioned his art: "Mr. Schipa is the perfect example of beautiful and artistic singing," and again, as had been done previously and everywhere, mentioned the large audience thronging to the hall to hear him, and the insatiable demand for encores so generously granted.

At Lynchburg, Va., both overflowing audience and enthusiasm were once again duplicated, the former being de-



Lumiere photo

TITO SCHIPA,

tenor, whose season so far has been a series of triumphs, both in concert and opera.

scribed in the Lynchburg News of November 8, as a great concourse of people, including many from nearby places, while all neighboring colleges were represented. Of Schipa's reception, this journal said: "The tenor was generous in response to applause which would not be refused time after time, more than a dozen encores, most of them as difficult selections as his originals, being given during the evening."

At this point in the tour came an interesting episode, one in which Tito Schipa had to sustain contrast in the same program with one of the greatest musical organizations in America, the New York Symphony Orchestra. Three concerts he sang with it and in each he nobly maintained his artistic individuality and stature, and after each the press accorded to him glowing mention.

A headline in the Washington Post, November 12, announced, "Damrosch Divides Honors With Schipa," further declaring that "Mr. Schipa received a positive ovation and was recalled so many times that Mr. Damrosch was obliged to appear on the stage and actually take up his baton."

In Baltimore, the Sun of November 13 stated: "He has the liquid bel canto which rarely is heard from any save an Italian throat" and records the enthusiasm of his auditors. In Philadelphia, the Public Ledger of that city, November 14, gives this summary: "Mr. Schipa has a magnificent voice and uses it superbly," while the Evening Bulletin thus described the scene which his singing there awakened: "There were 'bravos' and 'vivas' from the balconies. Boxholders pounded their hands together," and then, "Mr. Damrosch, who wanted to start to New York before morning, found it necessary at the last to walk on the stage. Even then some listeners continued to demand another song."

At Lawrence, Mass., where he next appeared in a recital program before a capacity audience, the Evening Tribune announced in its issue of November 18: "Tito Schipa came and saw and conquered." At Syracuse, N. Y., the enthusiasm was repeated and tersely chronicled on November 22 by the Syracuse Herald in a headline running: "Schipa Delights Large Audience With Glorious Voice." In the review was this: "It is certainly one of the most naturally luscious voices in the world today."

At Muncie, Ind., the Star of November 23 recorded, "His tones are of a golden quality and many tints." At Sheboygan, Mich., where the succeeding recital was given, there was this headline in the Telegram of November 25, "Audience is Held in Ecstasy by Schipa." The final recital preceding Schipa's splendidly triumphant reappearance in opera in Chicago, and sung at Kenosha, Wis., received this tribute in a headline in the News, November 28, "Schipa Concert Delights Crowd," and declared of the audience that "it was as enthusiastic as it was large."

This is the description of Schipa's chain of triumphs on his latest tour, and as told in newspapers reflecting the phenomenal enthusiasm of his reviewers and of his audiences.

In Chicago, whose Auditorium has witnessed so many Schipa triumphs in opera, the Journal of Commerce said of his recent first appearance there this season in Traviata with the Chicago Civic Opera Company: "Cheers greeted Tito Schipa at the Auditorium last night," the Evening Post of the same date acclaimed Schipa as "A great singer and right in his prime;" the Tribune said of him, "Mr. Schipa's voice was never more flexible or velvety of texture;" the Chicago Evening American noted of the occasion: "Tito Schipa's re-entrée was welcomed by the legion of his loyal admirers whom he has won by no other means but that of exquisite singing and artistry." R.

New York Trio in Two Concerts

The New York Trio, whose personnel consists of Clarence Adler, piano; Louis Edlin, violin, and Cornelius van Vliet, cello, will give only two concerts this season in New York City, the first to take place at Aeolian Hall on Monday evening, January 19. This is the sixth season of this well known organization's existence. The second concert will be given on Monday evening, March 16.

Ashley Pettis to Play for Radio

On January 13, between 8 and 8:20, over WEAF, Ashley Pettis will play a group of American compositions. Preceding this recital he will give a brief talk on American music.

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Photo by Maurice Goldberg

CHARLOTTE HARVIS

Coloratura Soprano

Artist Pupil of

EMILIO ROXAS

Scores in Concert with

ALESSANDRO BONCI

in Detroit, Mich., and
Manhattan Opera House, New York

A FEW PRESS COMMENTS:

"Charlotte Harvis sang songs, arias, and assisted Bonci in two operatic duets. She has a sweet soprano voice, and sings with confident knowledge of style and a pleasant degree of warmth."—Leonard Lieblich in *New York American*, December 8, 1924.

"Miss Harvis, whose principal numbers were 'Ah, Mon Credea' from 'La Sonnambula' and 'Caro Nome,' sang with a voice of somewhat tenuous but laudably clear quality of tone, and like Mr.

Bonci, was called upon for encores."—*New York Herald Tribune*.

"Miss Harvis, pupil of Mr. Roxas, has such a command of her voice rarely found among young singers—In the aria

from *Rigoletto* and in a group of Italian and English songs she impressed us as an exquisite singer, worthy to sing in duets with the *Great Bonci*."—*Il Progresso Italo-American*.

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NEW YORK CONCERTS

DECEMBER 29

Sascha Culbertson

Sascha Culbertson, at Carnegie Hall on Monday evening played better than he has played before here. When the present writer first heard him in Europe, ten or a dozen years ago, he was an extremely good violinist, one of the very foremost. When he first reached America he did not seem in as good form as he had been on the other side of the water, doubtless due to the severe reverses which he had met with during the war. Now he is quite himself again, a master. He must be placed in the very foremost rank of present day violinists. He has technic about which neither he nor his listeners have to worry. He has a tone of rarely sympathetic quality, he has an expressive bow arm; and he has, too, thorough feeling for musicianship and a knowledge of style. In fact, he has a thoroughly rounded and complete equipment and plays with a warmth to which the cold perfection of young virtuosos has been rather strange of late years.

His program began with a Bach prelude and an adagio and allegro of Veracini; then came the Kreutzer Sonata in a finely balanced, clean style of reading that was ably seconded by Max Rabinovitch at the piano; and after that there was a brilliant display of fireworks in the second Paganini concerto. His final group contained a Tartini Adagio, a Brahms-Joachim Hungarian Dance and an electrifying performance of Sarasate's Zapateado. There was a large audience, manifesting its hearty approval by frequent, long continued applause and calling for numerous extra numbers.

Beethoven Association

The Beethoven Association gave an extra concert on the evening of December 29 before the usual large audience, which disproves the oft-heard contention that people do not like the classics. Nothing but the classics is ever given at any of these concerts, and the way in which they are received must surprise a good many people, and has perhaps been a surprise to the concert givers themselves. The program was of Haydn, Bach, Beethoven and Brahms, and was rendered by the Fionzaley Quartet, Harold Bauer, Louis Graveure, Felix Salmond, Myra Hess, Bronislaw Huberman and Arpad Sandor.

First of all came the delightful quartet of Haydn in D minor, op. 76, No. 2, played with brilliancy, warmth and vigor, and in perfect intonation, by the Fionzaleys, received by the audience with such enthusiasm that the players might well have granted an encore. No less vigorous and hearty applause followed the Bauer transcription of Bach's concerto in C minor for two pianos, played by Myra Hess and Harold Bauer—a valuable work, of which the final strongly rhythmic allegro won especially popular approval.

Brahms was represented by a set of songs sung by Louis Graveure accompanied by Arpad Sandor. They were: Auf dem Kirchhof, Salamander, An eine Aeolsharfe, Die Mainacht, O liebliche Wangen. Mr. Graveure's sonorous voice and musicianly style did them full justice and the applause which rewarded him was as much for the singer as for the songs. Finally Beethoven's trio in D major, op. 70, No. 1.

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GLADYS AXMAN

With the San Carlo Co. in

BOSTON, PHILADELPHIA, PITTSBURGH, SYRACUSE and DETROIT

BOSTON POST, Nov. 11. By Warren Storey Smith
Always she sang artfully, expressively and with tonal beauty. However, "Tosca" is a part which must first of all be acted, and in the scene in Scarpia's chamber, without resort to hysterical emphasis; Mme. Axman tellingly enforces the note of tragedy.

BOSTON GLOBE, Nov. 11
The concluding moments of the second act enabled Mme. Axman to demonstrate a keen sense of appreciation of its dramatic possibilities. Her voice in always pleasing, and her rendition of the rarely beautiful Vissi d'Arte brought liberal applause.

PHILADELPHIA RECORD, Nov. 28
Gladys Axman as Santuzza gave an impressively dramatic impersonation and a vocalization no less enjoyable. Her voice had a beautiful clear quality with an abundance of fervid tonal color which enabled her to rise to the tragic scenes in fine style.

SYRACUSE EVENING TELEGRAM, Dec. 4. By Chester E. Bahn, Sr.
Gladys Axman's sweet soprano entirely won me.

SYRACUSE JOURNAL, Dec. 4
Gladys Axman was pleasing as Marguerite, taking the famous Jewel Song with the savoir faire of the trained artist.

PITTSBURGH SUN, Dec. 11
Gladys Axman as Marguerite gave the role fine vocalism.

PITTSBURGH POST, Dec. 11
Gladys Axman did her little ballad of the King of Thule splendidly.

DETROIT EVENING TIMES, Dec. 18
Gladys Axman in Tales of Hoffmann was the alluring but unscrupulous Giulietta, and pleased her audience.

was played by Harold Bauer, Bronislaw Huberman and Felix Salmond with a wealth of beauty and passion which brought out the dramatic intensity of this great masterwork by the great magic masterworker of all.

To dwell upon the perfections of such a program or the excellencies of those who played it would be futile as well as superfluous—futile, because one cannot describe music or its production; superfluous, because those who have the faith already know all that could be said, and those who have not will only be converted by contact with the music itself, not by what one may say about it. But one may not overlook this opportunity to commend the Beethoven Association idea once again—not only the programs that are given, but also the spirit that leads to their being given. It is a rare and noteworthy example of "art for art's sake."

DECEMBER 30

Schola Cantorum

The Schola Cantorum, Kurt Schindler, conductor, gave a particularly interesting program at Carnegie Hall on Tuesday evening, presenting the fourth act of Rimsky-Korsakoff's opera, Sadko, and the first act of Chabrier's opera, Briseis, the only one finished by the composer before his death. The latter work, though evidently a serious offering of the composer, did not seem particularly impressive. The Rimsky-Korsakoff, on the other hand, is full of rhythmic and melodic tidbits and gave the chorus particular opportunity to display rather better singing than it has shown many times in the past. The soloists included: Marguerite D'Alvarez, Mario Chamlee, John Charles Thomas, Dusolina Giannini and Leon Rothier.

Piano Festival

(See Review on Page 5)

JANUARY 1

New York Symphony: Toti Dal Monte, Soloist

A splendid New Year's Day program was presented by Walter Damrosch and the New York Symphony on Thursday afternoon, with Toti Dal Monte as soloist. Tchaikovsky's fifth symphony, in E minor, was given an expressive performance, full of meaning and dramatic feeling. The loud and continued applause at its close brought the men to their feet. Toti Dal Monte, who recently made an impressive debut at the Metropolitan as the unfortunate heroine of Lucia di Lammermoor, was heard in two coloratura arias which gave ample opportunities for the display of her unusual vocal gifts. In Queen of the Night, from Mozart's The Magic Flute, Miss Dal Monte's voice was exceedingly flexible and she performed the staccato passages with nicety. The ease of her coloratura and the limpidity and clarity of her tones made an excellent impression on her hearers. In the Caro Nome aria from Rigoletto the artist was allowed more scope for warmth of feeling. She delivered the number with exquisite style and finesse, bringing a burst of applause as she concluded the song, and winning a number of recalls. Between her two numbers the orchestra played two short selections—Schumann's lovely Evensong, and Entrance of the Little Fauns, from Pierné's ballet, Cydalise. The latter, in a humorously delicate vein, so caught the audience's fantasy that it insisted upon a repetition. This conductor, Damrosch, granted it as a special New Year's privilege, explaining that old resolutions must be broken before new ones were kept, but adding a warning that the rule for no encores immediately went into effect again for the New Year. The concluding number was of particular interest—Ravel's Alborada del Gracioso—this being its first performance in America. The piece has considerable Spanish color and feeling and is delightfully scored. It was given a fine interpretation and the audience responded heartily. The work will undoubtedly find a place on many more orchestral programs. It was evident that the audience felt the

entire program, both in content and performance, had offered a real New Year's treat.

JANUARY 2

Alton Jones

Despite the inclement weather, a large audience attended the recital of Alton Jones at Aeolian Hall on Friday evening. The young pianist, who at his previous appearances in New York created an excellent impression, not only upheld this but also materially strengthened his position by his musicianly and finished playing. His program opened with four Brahms numbers in which his crystalline and singing tone won admiration. The Sonata Tragica, by MacDowell, which followed, was played by Mr. Jones in a manner to be long and favorably remembered and in which his musicianship was outstanding. His closing group contained interesting numbers by Blanchet, Dohnanyi, Scriabin, Bortkiewicz and Liszt. The audience insisted on several added numbers.

JANUARY 3

Minnie Polin

A program containing altogether too many items, many of them quite beyond her abilities, was that of Minnie Polin, youthful pianist, at Aeolian Hall, January 3. She was warmly applauded by a good sized audience mostly of young folks, and excelled in the lighter numbers of her heavy program, nervous inaccuracy marking much of her playing, however. Boris B. Feibish assisted at a second piano. Miss Polin has good possibilities for the future.

Myra Hess

Myra Hess played at Aeolian Hall on Saturday afternoon before a large audience whose interest and enjoyment was loudly and vigorously demonstrated. There could be no doubt as to its enjoyment and easy appreciation of this fine art, and it speaks well for the understanding of the public that it is able to grasp the delicacies, free from all forms of sensationalism, of so deeply artistic a player as is Miss Hess. She played Mozart as Mozart should be played; a Chopin group that was altogether charming, never at any moment exaggerated or dramatized; Cesar Franck, with the nobility and grandeur that the Belgian master's muse demands; Spanish music from the pens of De Falla and Granados. There was immense enthusiasm, with many flowers and encores, and the audience crowded about the stage after the program was over so as to get the close-ups that seem to be the best proof of genuine success. Whatever success she attains Miss Hess most richly deserves, for she wins it with the purest, most genuine and most uncompromising art.

Metropolitan Museum of Art Concert

The first in a series of four free concerts (seventh season) at the Metropolitan Museum of Art was given on Saturday evening by David Mannes and an orchestra of especially selected musicians. This series of concerts is a gift from John D. Rockefeller, Jr., to music lovers of New York.

Mr. Mannes, whose artistic work at these concerts during the past seven years has endeared him to countless thousands, again attracted an enormous audience, estimated at 6,000, whose religious quiet during the rendition of the various numbers and outbursts of applause after each selection spoke volumes for the enjoyment afforded.

The program, which was particularly well presented by Mr. Mannes, contained as the leading number Tchaikovsky's symphony No. 4 in F minor. Other works were by Mozart, Ivanoff, Bach, Saint-Saëns, Kreisler, and Wagner.

Boston Symphony

The Boston Symphony came to town last week for its monthly pair of concerts at Carnegie Hall, on Thursday evening and Saturday afternoon. It was the second visit to Gotham of its new conductor, Serge Koussevitzky, and there was curiosity to see how he would follow through after his first success. It seems as if the report of him that had come from Europe in advance is correct. He does everything well except the classics. The Brahms first, played on his first visit, was a dull, uninspired, uninteresting performance. The Schubert Unfinished, the main number of last Thursday evening's program, was so distorted as frequently to be almost unrecognizable—and also thoroughly boring, which Schubert did not make it. But before it was a brilliant, electrifying performance of the Berlioz Carnival Romain overture and after it a delicate, light, lovely playing of a symphony by one Henri Rigel, who died in 1799 and whose music was dead even then. It was not worth reviving, but the execution of it was exquisite. After the intermission came the Sacre du Printemps. For some reason it failed to come off with the impressiveness it had when M. Monteux played it last season. One is inclined to blame this on Stravinsky himself rather than on Koussevitzky, who certainly should give a masterly exposition of it. It interested but certainly not to the same degree as at its first performance, though the playing of it was faultless. The barbaric rhythms did not seem so stirring. One heard it with close attention but without that emotion it stirred up last year. The inevitable conclusion is that familiarity with the Stravinsky tricks may breed a certain indifference to them. The part that impressed most was the lovely quiet passage depicting night at the beginning of the second part.

Saturday afternoon was perhaps the concert in which Mr. Koussevitzky won the greatest and most consistent favor of any he has conducted here. Rachmaninoff, who was to have played his own second concerto, was ill, so the altered program began with the thirteenth Haydn symphony, done with notable finish and perfection of style. Then came one of the finest performances of the Tannhäuser Bacchanale that New York has listened to in a long time, ecstatic, brilliant. There followed Strauss' Til Eulenspiegel. Mr. Koussevitzky gives us an Owlglass that is a little bit more refined, more finicky than most other conductors, including Dr. Strauss himself, have accustomed us to, but it was a performance full of verve and dash and magnificently played. The difficult horn solo went with stirring effect. After intermission there was a set of dances from Manuel de Falla's ballet, El Amor Brujo. De Falla

(Continued on page 53)



DETROIT FREE PRESS, Dec. 20
Gladys Axman as Santuzza found a part which suited her voice and her capabilities.

DETROIT EVENING TIMES
Gladys Axman as Santuzza offered a performance marked by its sincerity.

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VICTOR RECORDS

KNABE PIANO

COLUMBUS WARMLY WELCOMES DAYTON WESTMINSTER CHOIR

Roland Hayes, Mrs. Edward MacDowell, John McCormack and Ulysses Lappas Heard in Concert—San Carlo Company Gives Four Performances—Cincinnati Symphony Enjoyed With Samaroff as Soloist—Local Grand Opera Praised—Davidson Program Interesting—Notes

Columbus, Ohio, December 23.—Appearing here for the first time, the choir of our neighboring city, Dayton, presented one of the finest musical programs that has ever been heard in Columbus. The Dayton Westminster Choir presented that type of musical art which is probably the most neglected—the chorale. From the first there was evidence of the wonderful co-operation between the choir and its director. The organization won an esteemed place in the hearts of its listeners and plans were made immediately for an early return.

Too much cannot be said of the director, Prof. John Finley Williamson. He has brought this organization up from a seed, so to speak, into the beautiful full-blown flower it is.

SAN CARLO OPERA COMPANY.

On November 13, the San Carlo Opera Company started a three days' season at the Hartman Theater. Rigoletto, Faust, Martha and Madame Butterfly were given. Aldo Franchetti held the baton over the efficient orchestra.

OLGA SAMAROFF WITH CINCINNATI SYMPHONY.

Fritz Reiner brought his splendid aggregation of musicians to this city and gave of his best on November 14. The Lenore overture, No. 3, Beethoven, opened the program. Brahms' symphony No. 2 in D major, op. 73, was the next number programmed.

Olga Samaroff made a wonderful impression through the medium of the Schumann piano concerto in A minor. That

the audience was won by Mme. Samaroff was evidenced by the ovation given her.

The orchestra closed with the Dance of the Apprentices and finale, act 3, from the Mastersingers.

ROLAND HAYES HEARD IN CONCERT.

The first concert to be given in the new Central High School was that of Roland Hayes on November 7. From the start Mr. Hayes held his audience spellbound. Critics forgot to criticize and everybody was listening to song as they had probably rarely listened before. Mr. Hayes sang from Mozart, Schubert, Massenet and Rachmaninoff. He also included Storey Smith's A Caravan from China Comes. Of course he concluded with a group of Negro spirituals. More encores had to be given, the last being Crucifixion, without piano accompaniment.

William Lawrence proved himself one of the most capable accompanists that it has been Columbus' pleasure to hear.

AN EVENING WITH MRS. MACDOWELL.

To the audience gathered at Elks' Hall, on November 10, a rare pleasure was given in the form of a recital of MacDowell compositions by Mrs. Edward MacDowell. She gave an illustrated talk preceding the concert on the MacDowell Association, and followed with an excellent program of well selected MacDowell compositions. Such was the keen enjoyment of the audience that many encores had to be given and some numbers repeated.

Mrs. MacDowell was brought here under the auspices of the Columbus Alumnae Club of Delta Omicron.

HAROLD G. DAVIDSON.

One of the outstanding personalities in Columbus musical life is Harold G. Davidson, pianist, also a critic and teacher. One would not expect from so busy a pianist new programs every year, but here is where the exception comes in. It is largely through Mr. Davidson that Columbus audiences hear many new works. Mr. Davidson finds much of interest in the modern composers and almost all of his programs present something by them.

He was heard this season in the auditorium of Indianola Methodist Church. The program began with a group of Chopin but not consisting of the usual Chopin menu, instead a group of his far less played but none the less beautiful and interesting works. In his next group were programmed Lord Berners, Goossens, Cyril Scott, Borodin and Ravel. The last group consisted of two Ballades, the first by Debussy, the other of Liszt. Mr. Davidson was heard with much pleasure and several encores had to be given.

ULYSSES LAPPAS.

Ulysses Lappas triumphed again in Columbus on November 28, this time in concert. Having made many staunch friends and admirers, he drew hundreds back to Memorial Hall to hear him in his concert of songs.

Jeanne Pellini, mezzo-soprano, succeeded in making quite an impression.

It was then the pleasure of the audience to hear Mr. Lappas and Mme. Pellini in costume in a duet from the second act of Carmen. This was indeed a fitting number for the close of such a brilliant concert. In response to the enthusiastic applause, Mr. Lappas, in costume, gave the Vesta la Giubba aria from I Pagliacci. Penelope Zaracosta was the efficient accompanist.

This concert was presented through the management of Mrs. Floyd Locke Smith, who has been unusually musically active this season. Having already presented a wonderful season of grand opera here and Ulysses Lappas she has

booked other concerts of outstanding merit for the future. Such a personage in any community is a big factor in the improving and maintaining of the appreciation of art.

COLUMBUS GRAND OPERA COMPANY.

Excerpts from four operas and an aria from another were given on a well staged and well sung program by the Columbus Grand Opera Company at Elks' Hall the evening of November 18. The operas were Fra Diavolo, Norma, Rigoletto and Tannhäuser. Edwin Stainbrook was the capable conductor and gained much praise for the way he handled the choruses.

JOHN MCCORMACK.

The Women's Music Club presented John McCormack the evening of December 5 at Memorial Hall. Mr. McCormack was heard in a splendid program. Assisting were Lauri Kennedy, cellist, and Edwin Schneider, accompanist, who added greatly to the evening's enjoyment.

NOTES.

Edward Rechlin gave an afternoon recital of organ music on December 14. Needless to say the playing was delightful.

A joint recital of the faculty of Capital University School of Music was given December 4 at the Y. M. C. A. Auditorium by Earl Hopkins, violinist; Ellis E. Snyder, baritone; Loy Kohler, pianist; Mabel Dunn Hopkins, violinist, and Frederick C. Mayer, accompanist.

Farrar and company were presented in an operatic fantasia of Carmen at Memorial Hall. M. T. R.

Miguel Fleta's Mother Hears Her Son

The American opera public knows considerable about the lyric stage in Italy, France and Germany, but apparently very little about conditions in Spain. The Metropolitan Opera Company has at present several distinguished Spanish artists on its roster, among them the brilliant young Aragonese tenor, Miguel Fleta. One of Mr. Fleta's foremost hobbies is his native country, and he never tires of discussing its modes, manners, customs; in fact, anything at all that pertains to or may be going on in this beloved España of his, whether it is opera, bullfights, Zuloaga, movies, the theater, or whatever you may fancy. He is quite a public character himself in Spain, as is attested to by the following anecdote, told not by himself (he being far too modest), but by Señor D'Alvares, music critic of La Prensa, a leading Spanish newspaper in New York:

One evening when Fleta was singing Don Jose in Carmen at the Madrid Royal Opera House, the audience suddenly became more vociferous and enthusiastic than ever after a curtain call, and the tenor was cheered again and again, to the echo. All at once the band struck up the Jota Aragonese, a patriotic air of Aragon, Fleta's native province. The solution of the unexpected outburst soon became apparent, when all eyes were suddenly directed at one of the boxes. There stood Señor Fleta's old mother, who had at last achieved her greatest ambition—to see her son, Miguel, with her own eyes while he was enjoying one of his triumphs at the famous Madrid Opera House. The long journey from home had prevented this before, but now kind friends of the tenor had planned this wonderful surprise party, which the warm-blooded and emotional Spanish opera audience had suddenly become aware of and had at once made the most of. Scores of enthusiasts rushed out on the street and denuded the flower vendors of their stock, which they threw with delirious joy both to Madame Fleta and her handsome boy, garbed in the picturesque rags of a gypsy, until box and stage were fairly banked with fragrant blossoms.

Florence Foster Jenkins Sings at P. W. L.

Mrs. Arthur B. Bridge, president of the New England Society, gave a musicale December 28 at the Professional Woman's League, in honor of Victor Starr Bridge of Winchester, Mass. Those taking part in the program included Florence Foster Jenkins, who sang the aria from Cavalleria Rusticana and responded to several encores (accompanied on the piano by Beatrice Raphael) and Laura Asker, dramatic soprano, who sang a Mozart aria. Other numbers were given by Leonia Adams, coloratura soprano (accompanied by Mr. Montague), who also responded to encores; St. Clair Bayfield, of the Lass o' Laughter company, who related amusing stories of Ben Greet and Sir Herbert Tree; readings by Brenda Bond and Laura Bond; Victoria Richardson, soprano, who sang character songs, which she repeated by request, and Otto Johnson, magician, who concluded the program. A collation was served, and a large number of musicians and artists were present.

Marcella Geon Gives Recital

Marcella Geon, who has a large studio here for accompanying and coaching, presented six artists in recital at the Astor Hotel on December 21. The "recital intime" was held in one of the ballrooms of the hotel, and friends and invited guests listened to an exceptionally entertaining program. All of the singers are pupils in representative New York vocal studios and are preparing their concert and operatic work under the guidance of their teachers in Miss Geon's studio. Last season Miss Geon had several of these musicales and the novelty and uniqueness of them created considerable attention in local musical circles. The singers taking part were: Alice Maclain, Gertrude Geon, Ruth Reynolds, Christine Fonteyn, J. J. Scheuch and Glen Christy.

Kaufmann Pupils Heard from Coast to Coast

Pupils from the New York studios of Minna Kaufmann are appearing with success in concert and opera from the Atlantic to the Pacific Coast. The numerous press notices which they are constantly receiving demonstrate in no uncertain terms the excellent instruction procured from Mme. Kaufmann, who is an authorized exponent of the Lehmann method. In addition to preparing artists for public work, Mme. Kaufmann has been successful in her courses for teachers.

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CINCINNATI AMERICAN OPERA

FOUNDATION PLANS ANNOUNCED

Fifth Pair of Symphony Concerts Delight—Schumann-Heink Honored by War Veterans—\$100,000 Left for Music Scholarships—Conductor Reiner Receives Attractive Offer—Other News

Cincinnati, Ohio, December 26.—When Ernestine Schumann-Heink gives a concert here there is ever to be found an appreciative audience. This was given another demonstration at Emery Auditorium on December 19 when she made her postponed appearance. It was a program such as only Mme. Schumann-Heink can sing in her delightful way. A touching incident was enacted when Rabbi Michael Aaronson, a veteran of the World War blinded in France, accompanied by another maimed veteran, presented American beauties to the artist in behalf of the Cincinnati members of the Disabled Veterans of the World War. Mme. Schumann-Heink was greatly affected by this mark of appreciation and later returned to sing Taps.

An able assistant was Florence Hardeman, violinist, who played several numbers in a fascinating manner. The accompaniments were artistically rendered by Katherine Hoffmann.

FIFTH PAIR OF SYMPHONY CONCERTS.

The fifth pair of symphony concerts by the Cincinnati Symphony Orchestra, December 19 and 20 at Emery Auditorium, under the direction of Fritz Reiner, were delightful in every way. The opening number was a translation of Bach's Chaconne by Maximilian Osseiwitich Steinburg. It had never been heard here before and was played with warmth by the orchestra. The serenade No. 2, in A major, by Brahms, was given its initial performance here at these concerts. The orchestra played it in the spirit in which it was written. The last number, the sixth symphony by Beethoven, was a musical treat that found warm appreciation on the part of the audience.

December 19 was Mr. Reiner's birthday, and he was given an ovation by the orchestra.

AMERICAN OPERA FOUNDATION.

That Cincinnati intends to give more consideration to opera in the future has been proved. In connection with the plan begun some time ago by the National Federation of Music Clubs, to produce operas composed by Americans, there was a meeting of music lovers, on December 19 at the Hotel Gibson, when a plan of procedure was outlined. Locally the organization will be known as the Cincinnati American Opera Foundation. Following are the officers: Mrs. George Dent Crabbs, executive chairman; Charles P. Taft, honorary president; Lawrence Maxwell, Jr., honorary vice-president, and John D. Sage, treasurer.

An effort will be made to obtain subscriptions to act as a guarantee fund for the production of a new opera for two nights. On the occasion of the meeting, nine musical clubs were represented. The first production decided upon was Ralph Lyford's opera, *Castle Agravant*. Mr. Lyford is a local musician and was director of the Zoo Grand Opera Company for the past several years and his work has been recognized as one of the three best American operas submitted in a nation-wide contest, judged by Edgar Stillman

Kelley, Eugene Ysaye, John Alden Carpenter and Vincent D'Indy.

REINER RECEIVES SPLENDID OFFER.

A new offer has been made to Fritz Reiner, director of the Cincinnati Symphony Orchestra, by Leopold Sachse, artist manager of the Hamburg Opera House. The offer stated that he would be named general musical director, with a long term and a large contract. Of course he could not accept it if he desired, which he did not, as he still has two years' contract with the Cincinnati Symphony Association. Mr. Reiner is much pleased with the Cincinnati people and has great hopes for the future in so far as the orchestra is concerned. It shows, however, in just what esteem he is held in many parts of the world.

NOTES.

The Cincinnati Symphony Orchestra played at Indianapolis, Ind., on December 22.

LeVergne Sims, pupil of Berta Gardini Reiner, has been appointed soprano soloist at the Walnut Hills Congregational Church. She is also soloist for the evening services at the Fort Thomas Episcopal Church.

Special music services were held at the Wesley M. E. Church on December 21. David Davis is choirmaster.

A number of special musical selections were rendered at the Lincoln Park Baptist Church on December 21 by an augmented choir.

Clara Gregory Bridge, of the Conservatory of Music, presented pupils from her junior department in a Children's Hour on December 19.

Grace G. Gardner gave a party in which her students appeared, December 18, at her studio in the Burnet House. It was largely attended and much enjoyed. After the program an interesting talk was made by Mrs. Martin McKee on the pleasures and duties of the Federated Music Clubs of Ohio.

A sacred song recital was given by the Lillian Aldrich Thayer Settlement School of Music, assisted by the Benevolent Organization of Cincinnati, on December 21 in Christ Church Chapel.

Oliver Plunkett, lyric tenor, student of Giacinto Gorno, and Clifford C. Lang, pianist, pupil of Romeo Gorno, entertained the delegates of the Dalton Adding Machine Company on December 18 at the Hotel Sinton.

Idella Banker, soprano pupil of Berta Gardini Reiner, was the soloist at the meeting of the Cincinnati Chapter of the American Institute of Bankers here recently.

Marie Houston, of the College of Music, who has been made directress of the glee club of the Archbishop Moeller Circle, Daughters of Isabella, gave an entertainment on December 22 at Columbian Hall.

Harry Tomarin, pupil of Robert Perutz, has been gaining a reputation as a composer as well as a violinist. He composed a selection for the violin which was given its first

performance in the fall, but he recently played it at the Conservatory of Music in honor of Dr. Edgar Stillman Kelley, where it was given favorable comment.

The annual concert by the Yale Glee and Banjo Club was enjoyed on December 22 at Emery Auditorium. The vocal section was under the direction of C. L. Robbins and the banjo section, H. N. Rowley. W. W.

Lynnwood Farnam Organ Recitals End

The five organ recitals, given on Monday evenings in December, closed with that of December 29. Five of the works were by the French composers Widor, Dupré, Boellmann, de Maleingreau and Mulet, with one each by Brahms and Karg-Elert. Notwithstanding holiday absorptions many people listened to this recital with every token of interest, and especially was this the case with the two Karg-Elert works, *Resonet in Laudibus* and *Adeste Fideles*. These compositions have a combination of modern harmony with true melody, which, combined with the clear-cut playing of organist Farnam, attracted and retained interest from the outset. Mulet's *Carillon-Sortie* provided a festive close to this enjoyable recital, which, as usual, was also heard by many prominent fellow organists.

Four Bach recitals will be given by Mr. Farnam on Monday evenings in February; there will be no January recitals.

Another Indian on Broadway

Oskenton, young Mohawk Indian guide, who has come to the fore so interestingly within the past year, has just signed a long term contract with the office of Catharine A. Bamman. This young baritone is the discovery of some persons of position in New York, who, while camping in the Canadian woods, heard him, unsuspecting of listeners, sing an invocation to the Great Spirit, under the stars one night. They were entranced with the sheer beauty of his singing and sought him out. Since that night Oskenton has, among other things, learned how to use his beautiful voice, but he has also determined to use it mostly to give utterance to the mine of Indian music of all tribes still so largely unexplored.

Oskenton will sing in New York on January 22 and immediately thereafter leaves for London, where his appearance of last season approximated a sensation.

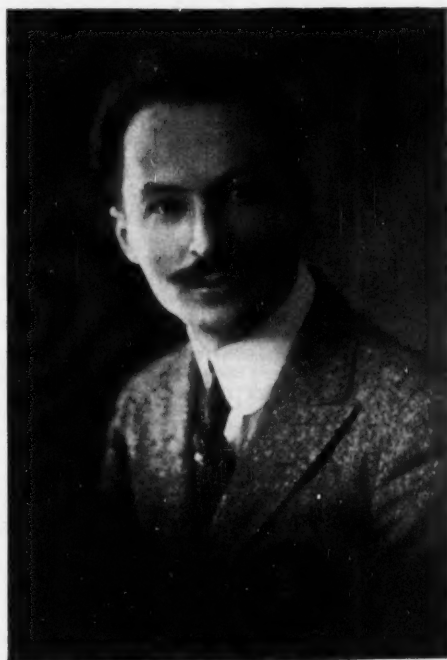
Fanya Solomonoff's Piano Recital

Features of Miss Solomonoff's recent piano recital at the Wurlitzer Auditorium included the presentation of beautiful flowers and a crowded house. An attendant was overheard to say: "Quite the nicest recital in this hall this year." Considering this was her debut recital, it was undoubtedly a very successful affair, for she played with authority and self-possession. Prolonged encores led her to add Liadoff's *Music Box* and Scarlatti's *Pastorale*.

Miss Solomonoff is instructor of the junior department at the Dubinsky Musical Art Studios.

De Reszke Likes a Glen Song

Harold Hurlbut says: "Katherine Glen's *Homeward Bound* (Barcarolle) is one of my greatest favorites and is much admired by Jean De Reszke."



First and only artist elected honorary organist of St. Peter, Vatican—Rome

First Prize of the Academy of St. Cecilia—Rome

Special Prize of the Italian Minister of Public Instruction

Pietro Yon, one of the most famous musicians of the world, worked the Vicenza public in to a frenzy of enthusiasm by his colossal organ concert. The enormous crowd applauded frantically.

With his perfect knowledge of orchestration he finds (even in the classical Bach) new ways of interpretation quite different from the traditional with which he captivates the public and reaches even the uninitiated with the persuasive voice of all things truly great.—*Corriere del Mattino, Verona*.

The sound of the organ spread through the wide naves of the Basilica, in such a new and positive way as to swiftly conquer the large audience.—*L'Italia, Milano*.

The master handling of stops and manuals that Yon displayed in a delightful and unequalled manner, forced the public that jammed the Cathedral, into enthusiasm.—*Cassettino, Venezia*.

Maestro Pietro Yon for his marvelous technique and art must be ranked as one of the very first organists of today.—*L'Osservatore Romano, Vatican Organ, Rome*.

PIETRO YON

Acclaimed by the Italian Press as

"... the greatest and most skilful organ master of the entire world."

"... the King of modern organists."

"... commands full recognition as master of masters by the most critical audience."

Press Comments—Italian Concert Tour, Summer 1924

Maestro Yon is today the greatest and most skilful master of the organ of the entire world.—*Pays D'Aoste, Aoste*.

He truly knows how to give new life to the art of organ playing. Had it not been forbidden out of respect for the sacred edifice, the public would have jumped to its feet and screamed wildly in a wave of enthusiasm.

He can rest undisturbed as the king of modern organists.—*L'Eco di Bergamo, Bergamo*.

Program making is one of the hardest tasks of an artist. Usually he drifts with monotonous virtuosity or classic deadweight.

These shortcomings were overcome by Pietro Yon's masterful program.

Yon knew how to force his large and selective audience into an enthusiasm not easily reached at displays of organ artistry.

We must acknowledge that the recitalist possesses besides a technique developed to the utmost conceivable, a sense of interpretative balance, and a taste so refined as to command full recognition as master of masters by the most critical audience.—*Provincia di Vicenza, Vicenza*.

Pietro Yon handles with almost defiant bravery the most difficult and complicated of instruments, reaping undisputed laurels.

He pursues his art with a genuine passion, the burning flame of his yet young life.—*L'Unita Cattolica, Firenze*.

The first organ concert of this season will go down in the minds of the Vicentini as a revelation as to what the technique of an exceptional organ virtuoso can be.

The public came away literally dazed by the amazing speedy technique, not only as regards agility of the hands and feet, but as to mental elasticity in handling registration and phrasing.

Considering also that Maestro Yon plays his concert from memory, it fully justifies the sense of marvel which overwhelmed the large and distinguished audience.—*Corriere Vicentino, Vicenza*.

THE INSTITUTE OF CONCERT VIRTUOSI

853 Carnegie Hall, New York City

GOTHAM GOSSIP

WARFORD PUPILS PRESENT OPERATIC REVUE

Eight pupils from Claude Warford's studio provided an operatic revue at Summit, N. J., on December 4. They were Marion Callan, Janet Holly and Katharine Timson, sopranos; Mary Davis and Margaret O'Connor, contraltos; Joseph Siegfried and Henry Johnson, tenors, and Joseph Kayser, baritone. Selections from Tales of Hoffmann, Il Trovatore, Merry Wives of Windsor, Perle du Bresil, Patience and Katinka were given. An enthusiastic audience gave the singers and the accompanist (Willard Sektberg) a fine reception.

December 9, Albert Barker, tenor, was soloist with the University Heights Choral Society, singing the obligato solo in Leroux's Le Nil, and a group of Warford songs with the composer at the piano, his Three Ghosts and Life's Ecstasy (new) making a fine impression. The same evening, Joseph Kayser, baritone, sang John Scott songs at Chickering Hall.

December 11, Gladys Davey, soprano, and Philip Jacobs, baritone, gave a program of songs at Bedford Hills, N. Y., at the Montefiore Sanatorium; Mr. Warford was the accompanist.

BECKER PUPIL PLAYS MENDELSSOHN CONCERTO

Harris A. Paykin, pianist, pupil of Gustave L. Becker, pianist and instructor, played Mendelssohn's concerto in G minor at the Steinway Hall recital of the violinist, Kalmanowitz, December 21, the orchestra part being played by Mme. Appelboom-Arnold on the second piano, with violin and cello (Mr. Arnold). This was a brilliant performance, and at the conclusion Mr. Paykin, who showed many elements of first class virtuoso playing, received prolonged applause. He has been the pupil of Mr. Becker for some time, and gives promise of attaining considerable prominence. The remainder of the recital was made up of violin numbers played by a score of pupils of Mr. Kalmanowitz, who also contributed several solos just before the close of the program, Mae Hillman playing the accompaniment.

N. A. O. EXECUTIVE COMMITTEE MEETS

At the December 18 extra meeting of the executive committee of the National Association of Organists, there were present President Noble, Chairman McAll, Treasurer Porter, Miss Whittemore, and Messrs. Russell, Priest, Stanley and Riesberg. At the coming Mid-Winter Conference will be discussed the Cleveland convention, when it is expected that many from outside the New York district will attend; a dinner will follow. It was reported that R. V. Morgan of Cleveland will probably be present, and that Messrs. Kraft, Rogers, and Riemsnyder (the executive committee) are all greatly interested. The New York grand orchestra and organ concert will occur in February or March, the program (tentative) including concertos and fantasias with organ and orchestra, to be played (and broadcasted) by the eminent organists Bossi, Courhoin, Delamarter and Dupré. Works to be performed will include the Bossi concerto or symphonic fantasia, the Bach-Dupré toccata and fugue, also his Litany, and Widor's sixth symphony.

PICCADILLY CONCERT ORCHESTRA CONCERT

The Concert Orchestra of the Piccadilly Theater, John Hammond conducting, was heard at the Christmas concert of December 21, performing works by Haydn, Handel and Humperdinck. The string section offered Grainger's County Derry and Mr. Hammond played as organ solo the Hallelujah Chorus. There was another Sunday concert, December 28, when a special organ recital was given by Mr. Hammond.

GRAND OPERA SOCIETY PERFORMANCES

Rigoletto was given December 11 by the Grand Opera Society of New York, Zilpha Barnes Wood, director, at the Y. M. H. A., the cast including some well known young singers, and again December 18, at P. S. 27. January 25 the annual benefit for the society will take place at the 52nd Street Theater. The annual competition for prize membership and free scholarship will take place Saturday, January 10.

MUSIC STUDENTS' LEAGUE CHAMBER MUSIC

Luise Vega Pardo, pianist, and Wesley G. Sontag, violinist, gave a program of chamber music at Chickering Hall, December 16, consisting of sonatas by Jean Senaille-Salmon and Emil Sjögren, with Cyril Scott's Tallahassee Suite at the close. Many people are interested in the Music Students' League affairs, which are conducted on educational lines.

JUDSON HOUSE TO SING IN MANHATTAN

Not Manhattan, New York, but in the city of the same name in the State of Kansas, Judson House will be heard early next year, at the Kansas State Agricultural College Music Festival, with the Minneapolis Symphony Orchestra. This will be the sixth appearance of Judson House with

that orchestra this season. Mendelssohn's Hymn of Praise will be sung.

PLAINFIELD SYMPHONY SOCIETY CONCERT

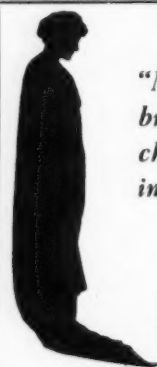
Christiaan Kriens conducting the Plainfield Symphony Orchestra of seventy players, men and women, gave its fifteenth concert at the high school auditorium, December 15. Mrs. Henry L. de Forest, pianist, assisting, played Grieg's concerto as well as piano solos by Rubinstein, Ireland, and Scott. The orchestra was heard in Lacombe's suite, La Feria; the overture to Mignon; Kriens' own March Heroique, and the first movement of Schumann's Rhenish symphony. This is quite an ambitious program, and was performed with credit to all concerned. Remaining concerts of this season will take place March 9 and May 25.

McALL'S COVENANT BIBLE SCHOOL CHRISTMAS SERVICE

December 21 the Covenant Bible School gave its annual Christmas service under the direction of Reginald L. McAll, organist and director, the theme being Oh Come Let Us Adore Him, with these subdivisions: The Shepherds, The Wisemen and Ourselves. Carols and hymns appropriate to each were sung, and chimes opened the program. Mr. McAll makes a specialty and success of this sort of music.

MRS. KEATOR'S ASBURY PARK CHOIR

Mrs. Bruce S. Keator, organist and director of the First M. E. Church Choir of Asbury Park, N. J., gave special music appropriate to this season on December 21. On the morning program were works by Bach, Lemont, Forsythe



"May Peterson has brains as well as vocal chords and an entrancing personality."

The Amarillo (Texas) Daily News said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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and Adam, while the evening was given to Nevin's cantata The Incarnation. Soloists were Beth Tregaskis, guest contralto; Mrs. Forman Bailey, soprano; Estelle Billington, alto; Justin Lawrie, tenor; W. J. Young, bass; Arthur Parker, violinist. Mrs. Keator's well known executive ability was again demonstrated in the work of her choir of eighty singers.

EDNA MORELAND BACK FROM PARIS

Edna Moreland, soprano, who has been in Paris as a student of voice for two years, returned recently. She has added many French arias and songs to her already large repertory, in which she will soon be heard. Miss Moreland's brilliant voice and modish personality are known to many New York audiences.

DICKINSON RESUMES FRIDAY NOON MUSIC

Clarence Dickinson resumed for the season on January 2, the Friday Noon Hour of Music, at the Brick Church, New York City. These affairs will continue until Easter and are planned to give to the many workers of the neighborhood an opportunity once a week at the lunch hour to hear beautiful music in restful surroundings. The general plan is to present an oratorio once a month in shortened form, and to devote each of the other programs to the works of one composer. January 2 The Messiah was given, with Inez Barbour, Rose Bryant, Charles Stratton, and Frank Croxton as soloists; the second program will be devoted to Wagner, with Sue Harvard and Vladimir Dubinsky as the assisting artists. The church is always filled to overflowing.

THOMAS WILFRED'S COLOR ORGAN

Aeolian Hall held a good sized audience, December 28, when Thomas Wilfred, inventor of the Clavilux, or Color Organ, gave an evening recital. Through the evening the inventor of this five-manual organ, which produces colors, not tones, gave explanatory remarks of utmost interest. He drew analogies between color forms as projected by him on the screen, and music, and indeed the program had much in it to suggest the art, including the use of the words, opus, etude, accompaniment, syncopation, etc. Many musicians as

well as artists were noted in the audience, which highly enjoyed the unique affair. Inventor Wilfred (a born Dane) proved to be a poet and rhapsodist as well as a mechanical genius.

JOHN HAMMOND IS ORGANIST AND CONDUCTOR

Having returned to New York after a stay of two years as organist and instructor in the Eastman School of Music, Rochester, John Hammond is now conductor of the concert orchestra as well as chief organist at the Piccadilly Theater. A recent performance included the organ solos, In Shadowland and Whispering Eyes, which he played with vital expression on the Marr and Colton organ. The orchestra, however, should wake up and play with some of the expression which always goes with Mr. Hammond's organ playing. A novel feature of last week was the experiment of presenting a picture to the blind, when subdued descriptive music synchronized with the picture accompanied the story as told by E. S. Colling. At the usual Sunday noon concert of January 4 Mr. Hammond played some special organ numbers.

FREE PUBLIC LECTURES AND RECITALS

Scheduled between the dates January 2 to January 9 were the following lectures and recitals under the auspices of the Board of Education; Algard Trio concert, Y. M. C. A., 23d Street Branch; piano recital, Marie Josephine Wiethan, Washington Irving High School; Music We All Should Know, Marie Josephine Wiethan, Hunter College; French Songs, from Folk Song to Opera, Esther Benson, Public School 56; The Music of Mozart's Boyhood, Dr. Becket Gibbs, Public School 101; French and Spanish Singers, Gertrude Evelyn, P. S. 5; An Evening of Song, Mme. Van Vliet, Public School 64; Faust, Dr. Clement B. Shaw, Public School 163; American Composers, G. Aldo Randegger, Washington Irving High School; Gems from Victor Herbert, June Mullin, Bushwick High School; Haydn, Father of Chamber Music, Brooklyn Chamber Music Society String Quartet, Manual Training High School.

BALDWIN ORGAN RECITALS DURING JANUARY

Continuing his weekly recitals at City College (they are to occur Sundays only, at four o'clock), Professor Baldwin features works by eminent composers of all lands, including (Americans or living in America) Pietro A. Yon, Arthur Foote, James R. Gillette, Edward MacDowell, Edward Hardy and Joseph Bonnet.

PIRANI-STACY PORTRAIT SKETCH

Eugenio di Pirani, pianist, composer and athlete, was recently the subject of a crayon sketch by the well known artist Ch. Stacy, which connoisseurs pronounce a very artistic piece of work; it was sent to his friends as a holiday greeting by Mr. Pirani.

HOUSE AND KERNS BROADCAST

As announced, Grace Kerns and Judson House were soloists with the Minneapolis Symphony Orchestra in The Messiah in Minneapolis on December 26. Arrangements were made to broadcast the concert, so the singers sang the favorite Christmas oratorio to an audience of many thousands.

Judson House recently sang the leading male role in the premiere of the new American opera, Alcala, and enjoyed the experience very much. "There is something very exciting and very different about singing a work for the first time. Of course, people love the airs best that they know best, but they are quick to recognize the beautiful parts in an unfamiliar work, and many of the more melodious parts were applauded to the echo."

SEIBERT PRODUCES PARKER'S DREAM OF MARY

The Christmas cantata, The Dream of Mary (Horatio Parker), was produced January 4 at the afternoon service of Holy Trinity Lutheran Church by Henry F. Seibert, organist and choirmaster, with the following soloists: Esther Nelson, soprano; Mabel Ritch, contralto; Charles Hart, tenor, and Norman Johnston, baritone.

ST. CECILIA CHORAL CLUB'S SILVER JUBILEE

Henrietta Speke-Seecley's St. Cecilia Choral Club was organized just a quarter of a century ago, and a get-together dinner, January 6, resulted in a reunion of many present and former members. Further details will be printed in the MUSICAL COURIER of January 15.

DOROTHY ROEDER AND OLGA BROUNOFF ARE JUILLIARD FELLOWS

Among the thirty awards of free tuition in the Juilliard Fellowship just announced by the Foundation, are Dorothy Roeder, pianist, and Olga Brounoff, vocalist, the former being the only daughter of Carl M. Roeder, well known pianist and teacher of New York. Miss Brounoff is the only daughter of Platon Brounoff, deceased last July.

STEFI GEYER PLAYS AT DOUGLSTON DEDICATION

Stefi Geyer, violinist, a resident of Douglaston Manor, L. I., played works by Bach and Handel, and George J. Wetzel contributed a new Offertory Sentence at the dedicatory service of the Community Church of that village on November 23. Needless to say, these numbers added much to the program. Mr. Wetzel is choirmaster of this church, there being also twenty singers, with an orchestra of eight members.

WILFRIED KLAMROTH

W. J. HENDERSON
Dean of New York Critics
N. Y. Sun, Dec. 8th, 1924
says

BONCI

sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

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STANDPOINTS OF THE LATE WILLIAM H. SHERWOOD AS PIANIST AND TEACHER

By Eleanor P. Sherwood

[The following article should be of particular interest, owing to the fact that Eleanor P. Sherwood is the sister of the late William H. Sherwood, distinguished American pianist and teacher. This first-hand information is indeed valuable on account of its authenticity.—The Editor.]

AIM OF THE ARTIST

William H. Sherwood's aim, like that of interpretative masters generally, was to give characteristic expression to the spirit of music, however diversely this moodful complex might manifest its witchery in the versatile artistry of free instrumental composition. And because the practical realization of every ideal is prone to lag far behind its conception, he was perpetually on the alert to find, or invent, ample technical means by which to demonstrate the musical ends in question.

THE TWO-FOLD DEMAND OF COMPOSITION UPON PIANO TECHNIC.

In Mr. Sherwood's estimation, not only must one's technic suffice to every demand of rhythmic fluency, but also to the complete inclusion of whatever colorful, psychological, emotional, droll, or otherwise significant tone content may be embodied in the rhythmic form of the entire composition. In short, it is not merely time, nor tone, which counts; but time in time and time in the tone—both, in their reciprocal relation of proportionate values—are always indispensable to liberate the spirit of a composition to the desired point where it may be trusted to inspire a gifted player with its own characteristic influence.

This dual demand, accordingly, for complete reciprocity between time and tone, is incumbent upon piano technic for its practical transmission of a competent conception. For pure music—invariably compounded from its own primordial constituent elements of rhythm and sound, as it is, was, and will continue to be—is essentially the product of their interrelation. And its melodic and harmonic tone structure, as variously shaped by the rhythmic chiseling into motifs and silhouettes of the unified phrasing and as impelled by the metric pulsation in rhythm's own tide—at times scarcely perceptible, then again, in irresistibly overwhelming power of cumulative crescendo from phrase to phrase, en route to a destined climax goal—is abundantly possessed of vital personalities, in numerous, inspired piano compositions from Bach to Liszt and on, even to our own day of restless quest for the hitherto unheard, by modern composers, such as R. Strauss, Cesar Franck, Debussy, Ravel, Cyril Scott, Scriabin and Palmgren. And it is the rhythmically, individualized melodic entities, in words of eloquent tone content—resulting from combined polyphony of participating voices in a gorgeous environment and atmosphere of modulatory harmony—which, in their play of positively dramatic propensities for affiliation and antagonism, always clamor for their characteristic interpretation through an all comprehending piano technic. Nor was this denied them in Mr. Sherwood's versatile playing with its magnetic charm of bountiful response to his masterful conceptions of myriad moods and programs. Yet this full enrichment of rhythmic form, by its characteristic vitality of tone content, is not always to be heard in concerts. Nor is it likely to be heard from pianists who will not take the preliminary pains to examine into the technical detail, imposed by simultaneous yet frequently divergent claims, which pertain to the proportionately interwoven parts. For a temporary hold up to rhythmic fluency, long enough both to perceive and to master the intricacies of voice relation in tone content, is imperative, previous to giving rhythm its subsequent, due to right of way, in the act of coherent, free playing in tempo, unimpeded by other interruption than is relevant to the characteristic punctuation of its phrasing of inherent musical eloquence.

COLLATERAL DEVELOPMENT OF CONCEPTION AND EXECUTION

Keenly aware that the dual demand upon the pianist made by significant music, having its melodic threads of the harmonic tone compound, more or less independently directed by rhythm's vital impulse, may—like "shuttle" routes of the New York subway—easily confuse the uninitiated, regarding the respective interrelations and destinies of these voice trails, Mr. Sherwood, not content to give coaching lessons only, undertook also to provide the firm foundation which underlies all independent command of interpretative playing. To this end, collateral training of the student's innate powers of conception—mind, ear and sensibility—was given, alongside of discipline in ample technical resources, and Mr. Sherwood desired the separate, preliminary drill in necessarily detached fundamentals of theory and technic to be taught with regard for their subsequent, joint availability, in the interrelated application of musical and technical knowledge thus gained, both to analytic study and synthetic practice of

vital piano music, as it is diversely composed in master creations.

COURSES OF STUDY

One of Mr. Sherwood's favorite injunctions was to avoid a rut. Not that he ever permitted this to unsettle his firmly grounded conviction that all study and practice must hold to the unifying principle of proportionate interrelation between musical and technical considerations in question. To quote from one of the "Normal" papers contained in his own printed Course of Piano Lessons (of Siegel-Myers copyright), Mr. Sherwood remarks: "The instrumental player should look for the song, or for singing qualities, in every composition he plays. In this course of lessons, we are studying music as an art, and every detail of practical or mechanical work is calculated to train and develop the faculties necessary for artistic performance. The piano happens to be the medium for expression, but it is only the medium. The music must be in the mind and soul of the composer and performer."

In his personal teaching, Mr. Sherwood's Course was not only representative and comprehensive, but also eclectic, from classic and modern repertory, as its basis, supplemented by such collateral, graded material as might be needed to facilitate individual development to the point where repertory can be used, by the expert teachers, with time-saving demonstration as to apt modes of study and practice, which are definitely conducive to mastery of its own, specific intricacies. There was nothing rutty nor stereotyped, therefore, in the courses compiled, for individual pupils, from within the vast scope of first rate available selections, whether chosen by himself, or by those of us whom he had trained to be his main assistants in the Sherwood Music School, which he organized in 1897 in Chicago. Both here, as director, and in his printed Course, for Siegel-Myers, with which he was still occupied during the illness that proved fatal on January 7, 1911, Mr. Sherwood's paramount concern was not so much which selection might be in question, as it was to show just how pertinently one must study and practice the same in order to master it.

HIS PIVOTAL PRINCIPLE OF PIANO TECHNIC, A RESULT BOTH OF TRAINING AND PERSONAL INVESTIGATION

After a decidedly successful debut in Beethoven's Emperor concerto at the Singakademie of Berlin, in 1872—followed by a few more public appearances as a pupil of Theodore Kullak—Mr. Sherwood decided to postpone an immediate concert career inclusive of a prospective engagement to play at Court, which Minister Bancroft and others were seeking to arrange for him—in order to fortify his technical equipment yet more thoroughly.

In early childhood, his intuitive powers of conception were trained by his father to habits of music thinking from the efficiently administered, fundamental course of the Lyons Musical Academy, at Lyons, New York, which the Rev. L. H. Sherwood, M. A., had founded in 1864, the year his gifted son, William, was born.

After graduating at the age of eleven in this incorporated, early (the records have it both "first" and "second") music institution of the United States, and while still under paternal tuition, there followed a boy prodigy episode of public playing in his home town and its Western New York vicinity.

This period was succeeded by further piano study with Pychowski and Dr. William Mason, until, at the age of seventeen, in 1871, William was taken abroad by his father, who left, as director of his academy in the meantime, one of its most brilliant graduates, Oliver S. Adams—the same who, in his latter years, became well known as the able editor-in-chief of the Rochester Democrat and Chronicle, and whose recent death, at the age of eighty, occurred April 29, 1924.

No doubt it was largely owing to the previous careful training William H. Sherwood had received in the United States, before going to Kullak, that the latter was willing to bring out the talented American of eighteen, after so short a period with himself.

Although the sojourn of L. H. Sherwood in Berlin was necessarily somewhat limited, William, permitted to remain for further advantages, continued his happy student life abroad until 1876—varying its monotony of close application during each regular season by enticing summer outing tramps over the mountains and tours of exploration, generally in company with congenial companions. Probably no one was ever fonder of recreation in out-of-door air, fine scenery and a broad horizon, than was William Sherwood.

During these years abroad, in addition to Kullak, Mr. Sherwood's teachers included Dr. Weitzmann, Carl Doppler, R. Wuerstand, E. F. Richter, in theory and composition; Scotson Clark in organ; and Deppe, followed by Liszt, at

Weimar—then the Mecca, during the reign there, of that irresistible piano wizard, of every aspiring young pianist.

As the assimilated result of his composite theoretical and practical training, Mr. Sherwood, keenly impressed by the multifarious versatility of unified composition demands upon interpretative piano playing, became firmly convinced that not only must one's technical equipment provide ample versatility of resource, as to finger, hand, wrist, forearm, or full arm acrobatics, in free activities—separated or combined—up, down, lateral, or rotary, together with requisite foot control, in pedaling—but also that the pivotal condition of enabling these same activities, one and all, to respond at will to competent conception of specific, proportionately interwoven, rhythmic tone values in question and thereby to become perfectly available to the complete infusion of musical significance into piano technic, must be, invariably, that of thorough balance between one's neuromuscular powers of firm resistance and of flexible freedom. In short, the stabilizing of pliable technical resources became a hobby in his playing and teaching. And he spared no pains to secure firm support from duly formed positions which provide firm (though never rigid) resistance in the knuckles, elbow and upper arm, and which maintain poise during rhythmic transfer from point to point, preliminary to whatever simultaneous discriminating conditions of muscular command may be needed at the instant of playing. And, relative to foot control, he advocated keeping the heel on the floor, with the ball of the foot on the surface of the pedal, always ready for flexible, noiseless action when musically applicable. In fact, this union of firm and pliable muscular conditions was continually insisted upon by Mr. Sherwood in all that he taught. Whether finding occasion to make use of a Czerny, Clementi, Cramer, Mason, Kullak, Tausig, Deppe or Isadore Philipp "system," or of perennially modern sophistries in Bach's Well Tempered Clavichord, with its bold requirements upon thoroughly independent yet simultaneous activities, made by the rhythmic tone-parliament of its individualized and frequently conflicting party voice-constituents, or whether dealing with subtle, transcendent artistry in the Chopin, Hanselt and Liszt Etudes, or relative to the impassioned eloquence in a Beethoven sonata, and, indeed, throughout worth while repertory generally, William Sherwood could always discover ample music reason for the endless application of his really "rutty" rule, of stabilizing all of the flexible resources of an adequately versatile technical equipment. And just how this may be done he demonstrated in copious detail in his one and only printed Course. And here this continual union of firm and flexible conditions is applied in its manifold varieties of technical discipline, with an especial vein to the most careful development from the beginning stages of practice habits which are both physically safe and sound and thoroughly responsive to musicianly command of rhythmic tone effect.

For instance, no pains are spared in showing how readily, on this basis of duly balanced muscular energies, one may provide extra position support for the weaker fourth and fifth fingers; may learn to lighten overweight, from the first, second and third fingers on occasion; may discipline the thumb as to its specialties in position and usage; devise means, at once firm and pliable, by which even a small hand may avoid overstrain in key-spanning; may regulate the technical action relative to phrase punctuation (smooth or abrupt) at the correct rhythmic instant for position transfer, when needed; or control touch and foot activities, with a complementary dovetailing of rhythmic independence, whether for tone sostenuto during slight touch hiatus at position transfer, or in that important use of the damper pedal which now goes by the apt name of "syncopated" pedaling.

TIME WANTING FOR CONTINUED COMPOSITION

Had Mr. Sherwood been less zealous in exploiting his ideas on teaching, most probably he would have gone on developing his innate talent for composition in works of large form. However, between his concert tours, supervision, and much personal teaching, both in his Chicago school and in the summer school at Chautauqua, N. Y., monopolized by preparing his written work for publication, the desired leisure to devote to further composition was quite crowded out. Yet, fortunately, while his compositions (for piano only) are few in number, they have been rated high by connoisseurs for their general musicianly qualities and for their original development of attractive themes from modern standpoints. Naturally they reflect the "taint" of his cosmopolitan training somewhat, since he had not reached the point of believing, with some futurists, that the yoke of time-honored music precedent should be entirely cast off, even in favor of aboriginal freedom in promoting a purely American type of musical novelty. Not that there was ever any want of recognition by Mr. Sherwood of

(Continued on page 50)

Artists Who Program

MY ARCADY—LILY STRICKLAND

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Ben Franklin
Laurie Merrill
Frederick Gunster
Fiske O'Hara

R. Charlyle Goffreire
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Harold Lane
Risser Patty

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Program a Tribute to Oscar Gareissen—San Carlo Company
Gives Four Operas—Symphony Orchestra in First
Concert—Saerchinger Lectures Before Tuesday
Musical—Hochstein School and Parent-
Teachers' Association Combine in Recital—
Children's Concert Series Interesting—
National Music Week—Lamond
Lectures—Recitals Enjoyed—
Notes

Rochester, N. Y., December 16.—In the Eastman Theater on the evening of December 11, the 150 members of the Rochester Festival Chorus gave a memorable performance of The Messiah. This was, in a sense, a memorial to the man who organized the chorus ten years ago and has directed it up to the last two weeks—Oscar Gareissen. Mr. Gareissen died two days before the Christmas concert, but had turned over the rehearsals early in December to the competent hands of Howard Hanson, director of the Eastman School.

The program carried a stirring tribute to Mr. Gareissen, but the real tribute was the crowning of Mr. Gareissen's years of effort when that evening the Festival Chorus burst forth as a body of singers, able to sing great music in a great way. Mr. Hanson's aptitude for the difficult task of leadership was made increasingly evident as the performance proceeded. His beat was unfailingly rhythmic, understandable and decisive; he demanded and received the crisp utterance needed for the Glory to God chorus, and the cleanly melodic line of the Hallelujah chorus, which was made the tremendous paean it should be.

The arrangement of the oratorio included parts that were not sung at the concert given by the chorus last year, although all those retained were familiar and well loved. An interesting point revealed was that the Eastman School is raising a generation of Handelian singers. Two of the soloists, Halfred Young, tenor, and Howard Hitz, bass, are Eastman School products, who know how to sing the Handelian legato. The other soloists, Mrs. Loula Gates Bootes, soprano, and Mrs. C. A. Howland, contralto, are experienced singers well known to Rochester audiences and able to manage the arias that fell to them.

The Eastman Theater Orchestra furnished background with an effective accompaniment. A large audience heard The Messiah, which has come to be Rochester's Christmas community event. Many of the city churches co-operated to make the performance a success.

SAN CARLO OPERA COMPANY.

Headed by Fortune Gallo, the San Carlo Opera Company came to the Lyceum Theater with an impressive list of singers for its annual Rochester engagement, beginning December 4.

Lucia di Lammermoor, December 4, developed into a triumph for Josephine Lucchese. Other satisfactory principals were Mario Basiola, Gaetano Tommasini and Pietro de Biasi.

Singing the title role in Carmen, on December 5, was Stella De mette, with Miss Lucchese as Micaela and Manuel Salazar as Don Jose. Mario Valle scored a triumph with the Toreador Song.

Madame Butterfly came with rich appeal at the Saturday matinee, with a personal ovation for Anne Roselle who sang brilliantly. The opera also served to introduce Demetrio Onofrei. The evening performance of Trovatore introduced Bianca Saroya in the role of Leonora, with Salazar as Manrico and Mario Basiola as the Count. The company was particularly congenial in the Trovatore roles, with Stella De mette, Francesco Curci and Natale Cervi in splendid voice. The performance marked a height of excellence in operatic singing that the company has not approached in former seasons here. The enthusiasm finally brought out Conductor Fulgenzio Guerrieri to respond to the many curtain calls. The orchestra, enlarged for the occasion, contributed to the colorful performances.

SYMPHONY ORCHESTRA OFFERS INITIAL PERFORMANCE.

The Rochester Symphony Orchestra, with Ludwig Schenck conducting, gave the first concert of the season on the evening of December 2 in Convention Hall. Florence Crosby Cooke, contralto soloist with Salem Church for many years, was the soloist with the orchestra, singing Farewell, Ye Mountains, from Tchaikowsky's Jeanne d'Arc. Mrs. Cooke also sang a group of songs, accompanied at the piano by Charles H. Sharp. Of the numbers for the orchestra, the most enjoyable was symphony No. 31 (Parisian) in D major, by Mozart. The program opened with the Alceste overture and concluded with the stirring Rakoczy March, from Damnation of Faust. Mr. Schenck conducted with his customary quiet restraint.

SAERCHINGER LECTURES BEFORE TUESDAY MUSICAL.

Owing to Edward Royce of the Eastman School of Music faculty being ill and therefore unable to give his lecture before the Tuesday Musicales announced for the morning of November 25, the lecture was postponed, and the club was able to engage the services of Cesar Saerchinger, who consented to address it on Musical Conditions in Europe. Mr. Saerchinger, who fortunately chanced to be in Rochester for a day or two as the guest of Howard Hanson, director of the Eastman School of Music, is European correspondent for the MUSICAL COURIER and in this country for a brief visit. He

edited the International Who's Who in Music in 1918, and was one of the associate editors of The Art of Music, a series of volumes on music issued several years ago in conjunction with Daniel Gregory Mason and other musical writers of note. His morning lecture before the Tuesday Musicales in Kilbourn Hall was most timely and proved of deep interest to the large and attentive audience.

The first lecture in the morning series of the Tuesday Musicales was given November 11 in Kilbourn Hall by Carl Engel, composer, critic, editor and librarian, who discussed The Artistic Temperament.

HOCHSTEIN MUSIC SCHOOL-PARENT-TEACHERS' ASS'N

In the community closely linked with the life of David Hochstein, the cause of good music was again advanced on the evening of December 13 by the first of a series of concerts planned by the Parent-Teachers' Association of No. 9 School and the Hochstein Memorial Music School. The concert, given in the auditorium of No. 9 School, drew an eager audience. The concert series is an enlargement of the activities started several years ago in a small way at the Hochstein Music School, dedicated to the memory of Rochester's violinist-war hero. A series of five community concerts has been announced, the artists being members of the faculty and opera department of the Eastman School of Music who donate their services, making possible only a nominal admission charge.

The artists for the first concert were Vladimir Resnikoff, whose violin has made him known to a large Rochester public in the two years that he has been associated with the Kilbourn Quartet; the Rochester Philharmonic Orchestra

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and the Eastman School of Music. With Mr. Resnikoff appeared Rosing, who has sung frequently here, and who was responsible for the grand opera department of the Eastman institution. Both artists were accompanied by Nicolas Slonimsky, who shared in the plaudits of the audience. Mr. Resnikoff played with the care that he might have bestowed on a Kilbourn Hall concert, including a Schumann sonata, op. 105; the Beethoven Romance, and a Wieniawski valse caprice. Rosing's selections were taken largely from his repertory of Russian songs and he sang with arresting dramatic fervor and eloquence.

CHILDREN'S CONCERT

An interesting series of children's concerts is being given on Sunday afternoons at the Women's City Club in Chestnut street. The second took place on November 30, under the combined direction of the Women's City Club and the Tuesday Musicales.

NATIONAL MUSIC WEEK

National Music Week received special observance at the Eastman Theater, beginning December 1. The occasion provided an opportunity to demonstrate the musical work which is being done in the high schools and to emphasize the progress which is being made in this branch of education. On December 6, the High School Band and a multiple string quartet were heard in two performances in the Eastman Theater. The string quartet, with David Mattern conducting, played the first movement of Mozart's first quartet. The High School Band, with Sherman Clute conducting, played the finale from Tchaikowsky's fourth symphony. In addition to the multiple string quartet, the High School Orchestra appeared at the theater for three performances, playing Tchaikowsky's Capriccio Italienne, with Mr. Mattern conducting.

LAMOND ENJOYED

Interest continues in the series of Monday afternoon lecture recitals, which are given each week in Kilbourn Hall by Lamond. On the afternoon of November 24, Lamond played a richly diversified and brilliant program from Chopin, with one Brahms number and the Scriabin Sonata-Fantasia. At his seventh recital December 1, he included with the classics a selection of modern compositions, interspersing his playing with helpful comments. For his

eighth recital December 8, he played Beethoven's sonata, op. 106, analyzing this sonata in his preliminary talk.

NOTES

The Tuesday Musical presented an interesting program on the morning of December 8 in Kilbourn Hall, the following artists taking part: folk songs, Marguerite Castleanos Taggart; piano, Ernestine Klinzing and Dorothy Gillette Scott; modern French songs, Minerva Campbell, with Aura Chapin at the piano.

George Fleming Houston, of the Eastman Operatic School, has selected a choir composed of trained voices, which he is directing for First Presbyterian Church.

The first of a series of notable musical programs was given on the evening of December 14 in First Methodist Church. The chorus choir of forty, recently organized in the church, was assisted by a special male quartet, and the violin played by David E. Mattern, director of orchestras and bands of the high schools of the city.

The choir of Salem Church, under the direction of Frank Showers, gave an unusually satisfactory concert on the evening of December 3 in the church auditorium.

The choir of St. Matthew's Lutheran Church appeared in concert in the Sunday School auditorium on the evenings of December 3 and 4, the chorus of forty-five being under the direction of Austin F. Grab.

Harold Wollenhaupt, Rochester baritone, who is studying voice in New York City, was soloist on the evening of November 22 at the annual concert of Arbeiter Sangerbund at the Labor Lyceum.

East High School Orchestra and Band combined November 23 for the first concert of the winter season in the school auditorium under the baton of David Mattern, director of instrumental music.

The Teutonia Liedertafel celebrated its tenth anniversary on the evening of November 24 by presenting the opera, The Golden Cross, by Ignatz Bruell, with a chorus of 100, in the auditorium of Masonic Temple. H. W. S.

Another Regneas Christmas Party

The annual Christmas party given by Mr. and Mrs. Joseph Regneas was attended by a throng of persons prominent in the musical world. The brilliantly illuminated Christmas tree, the many carols sung by the company, and a general spirit of jollity marked the event. Mary Potter sang The Robin Woman's Song (Cadman); Louise Hubbard sang little known songs by Rogers, Palletier and Hageman; Alice Godillot was also heard, and the admirable enunciation and beautiful voices of these singers enchaind attention. Chief Oskentont, in full Indian regalia, sang Indian songs; Joseph Mathieu gave some humorous numbers, and Elsa Alsen, German dramatic soprano, shone in Isolde's Liebestod, which was followed by an outburst of enthusiastic applause. With the composer at the piano, Gena Branscombe's Hail Ye Time of Holidays was sung several times throughout the evening. Blanche Barbot and Harry Hirt played accompaniments. The supper was marked by kegs, and a gorgeous baker's condiment was of such dimensions that it took four men to carry it in on their shoulders. A good time was had by all.

Nevada Van der Veer Recital January 14

Nevada Van der Veer's program for her recital at the Town Hall on January 14 will contain songs in English, French and German and, with one exception (Schubert's Omnipotence), will consist entirely of works by modern writers. Richard Strauss and Hugo Wolf are the composers represented in the German group, while songs by Debussy, d'Ambrosia, Lenormand and Chabrier will be sung in French. A group of modern Russian songs in English includes a first performance of a new song by Lazar Saminsky, The Song of Songs. The program concludes with a group of songs by modern American and English song writers.

Middleton Tells About the West

"The worst shock which many foreign artists who go West for the first time usually encounter," says Arthur Middleton, "is when they discover that the people are not barbarians after all and resent very much being 'sung down to.' Of course, I was born and brought up in the West and did not have to learn this lesson bitterly as many singers do. Another thing: the people out West are almost without exception full of the desire for knowledge. They don't want to hear a concert singer do the same sort of cheap popular song that 'goes over big' in vaudeville; they want him to sing the very best and they appreciate it, too."

Briggs to Book Schnitzer

Ernest Briggs announces that he will act as the exclusive booking representative of Germaine Schnitzer, both in New York and on the road. Mme. Schnitzer will make an extensive tour during the next two seasons giving piano recitals and also will have numerous engagements with orchestras and in ensemble.

Lhevinne in New York Recital

Josef Lhevinne will give his final New York concert of this season at Carnegie Hall Monday evening, January 12. Of special interest on his program are Albeniz, by Joseph Marx, and Singende Fontane, by Walter Nieman, in that this will mark their first presentation in America.

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SAN ANTONIO ENTHUSES OVER OLGA SAMAROFF

Local News of Interest

San Antonio, Tex., December 10.—Olga Samaroff, pianist, was presented by Pauline J. Rex, December 8, the second artist in the Philharmonic course. Mme. Samaroff opened her program with the Bach organ fugue, C minor, in which she displayed her fine tone and technic, followed by the Beethoven sonata, op. 10, No. 2. The group closed with Mendelssohn's Songs Without Words, E major, and the Brahms Rhapsodie, E flat, after which she was given an ovation, being forced to respond with two encores. Other numbers by Chopin, Juon, Debussy and Liszt were received with enthusiasm. Extra chairs had to be placed in the hall to accommodate the patrons who wished to hear this delightful artist. The concert will remain long in the memory of those who attended.

Notes

The November meeting of the recently organized junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, took place on November 8, when American Music was the subject. Members participating were Blanche Battersby, Robert Newnam, Sidney Wiedermann, Alfred Summer, Marjorie Keller and Minnie Silver.

Mary Nourse, pianist, graduate of and assistant teacher at the San Antonio College of Music, appeared in recital in Bandera, Tex., November 8. She was assisted by Marjorie Murray, violinist; Harry Warnke, baritone, and Joseph Danysh, reader. Miss Nourse played numbers by Chopin, Steinfeldt, Godard and Liszt with splendid technic and excellent interpretation.

The November meeting of the recently organized juvenile department of the Tuesday Musical Club, Mrs. W. D. Downey, Jr., chairman, met November 10. The members are children to the age of ten. The meeting was opened by fifteen minutes training in choral singing, with Christmas carols for the basis. Eloise Richey, the young president, presided. Boone Lovelace was in charge of the program.

The Scottish Rite Quartet—Mrs. Fred Jones, soprano; Dorothy Claassen, alto; Charles Stone, tenor, and Howell James, bass, with Walter Dunham, organist—has presented beautiful programs during the consecration services of the new Scottish Rite Cathedral. The regular quartet was augmented on November 9 and 13 by Ruth Witmer, soprano; Mrs. Guy Simson, alto; William McNair, tenor, and Major Fairbanks, bass. Mr. Dunham played organ numbers by Beethoven, Saint-Saëns, Massenet, Chopin and Sousa. When the pipe organ is completely installed, monthly organ recitals will be given.

A chorus of Negro singers, trained and directed by H. B. P. Johnson, of Nashville, Tenn., who was brought to San Antonio by the Negro churches for this purpose, presented a program of well known old jubilee melodies, November 14. Mary Ellen Kelly was the accompanist. Mr. Johnson is doing a worthy work by teaching these beautiful spirituals.

The Hertzberg Musical Club held the monthly meeting on November 15. Art Songs was the subject of the program given by Ruth Kennedy, Olga Heye, Helen Bates, Clara Duggan Madison, Mrs. Roland Klar and Mrs. Blout. Illustrations were offered by the use of Victor records and selections played on the Duo-Art. Mrs. Madison played Erlkönig (Schubert) at the close of the program.

Ducie Kerekjarto, violinist, appeared in the regular vaudeville bill at the Majestic Theater the week of November 16, with Maurice Eisner, accompanist.

At a luncheon for the Crippled Children's Fund, an excellent program was given by Mrs. Charles Weiss, Mrs. Charles Treuter and Mary Stuart Edwards, sopranos; with Mrs. Eugene Staffel and Elsie Levy, accompanists, and the orchestra from the Palace Theater, Don Felice, conductor.

The Laurel Heights Three Arts Club met November 18. The subject of the program was French composers. Those participating were Walter Cox, Guy Hensley, Marjorie Murray, Jessie Belle Spring and Mary Kellam.

Mrs. Fred Jones, soprano, and Walter Dunham, pianist, gave a practical demonstration of radio at a meeting of the Wednesday Luncheon Club, November 19.

The first of a series of programs, sponsored by the San Antonio chapter of the American Guild of Organists, was given on November 23 in St. Mark's Episcopal Church. Frederick King and Walter Dunham contributed several solos and Mendelssohn's Hear My Prayer was rendered by the vested choir of the church, with Ruth Witmer, soprano, singing the solos. Oscar J. Fox, choir-master and organist of the church, was at the organ.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presented a Spanish program, arranged by Harriet Richardson Gay. The Consul-General of Mexico, Alejandro Lubbert; Mrs. Lubbert, Consul Cantu de Lara, and Mrs. De Lara were honor guests. The participants, Celia Trevino, violinist; Guadalupe Purdon, soprano; E. and C. Porchine, dancers; Augustin Mendoza, Jr., baritone; Gloria Trevino, dancer, and Luisa Sanchez, soprano, were in costume, as were the accompanists, Magdalene Prince, C. Avila, Rosa Porchini and Mrs. Eugene Staffel.

Mrs. Ross Howard was in charge of the program given November 25, following the regular business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. The subject was Music of the Central and Western States. The participants were Grace Miller, pianist; Mary Stuart Edwards, soprano; Helen Oliphant Bates, organist; Mrs. James Chalkley, soprano, and Catherine Clarke, pianist. The accompanists were Mrs. Eugene Staffel and Fern Hirsh. Mrs. J. S. Monkhouse and Mrs. S. J. Chandler gave talks. The student to play was Martha Andrews, pupil of Elise Bousard. A delightful addition was the group of piano solos given by Gladys Barnett, accompanist for Rafael Diaz. Mrs. A. McCollister has presented a piano scholarship and Mary Stuart Edwards a voice scholarship, through the Tuesday Musical Club, to two girls in the Joske Memorial Home. The piano scholarship is known as the Anna Hertzberg Scholarship in honor of the president.

The music department of the Woman's Club met November 26, at which time an excellent program, arranged by Mrs. Devereaux Cannon, was given by Sarah Scott, Margaret Hoefgen, Margaret Maule, Irene McClellan, Margaret Newton, Lee Ray Chandler and a boys' quartet from the Wesleyan Institute.

Adeline Bardenwerper arranged a program given by the

music department of the Lukin Military Academy, November 26.

The Music Study Club, piano pupils of Mrs. Eugene Staffel, met November 29. Officers elected were Lucile Seager, president; Merry Brendel, vice-president; Alfred Summer, secretary; Etelka Becker, treasurer, and Lois Council, press reporter. The program was given by Willie Mae Seager, Velma and Vera Vogt, Lucile Seager and Alfred Summer.

The San Antonio Musical Club has organized a junior department with Dorothy Claassen, chairman. The first meeting was held November 29 at which time an entertaining program was given by Effie Louise Wallace, Alfred Summer, Lillian Knapp, Lucile Klaus and Mary James. There is no age restriction, but each child must be a music student and interested in musical study. S. W.

Rosa Hamilton Meeting with Success

Rosa Hamilton, who came to New York from Pittsburgh two years ago, is meeting with a wholesomely developing popularity in her first professional season. Among recent engagements was her appearance at the third New York City Tuberculosis Conference, at the Biltmore Hotel. The young contralto has been much interested in providing good music for the tuberculosis patients in city hospitals, and it is significant that from the many singers who have gen-



ROSA HAMILTON.

erously given time to this work, Miss Hamilton was honored by being selected to appear at the Conference as soloist. She has also sung recently in Alpine, N. J., and Hackensack, N. J., and will fulfill engagements this season in northern New York State, Connecticut, and Raleigh, N. C. Miss Hamilton is kept busy in New York by the duties of her second year at the West End Collegiate Church, where she is contralto soloist, a position which she secured during her first season in the city.

Werrenrath Receives More Than Mere Welcome

Reinold Werrenrath was heard in recital recently in Brooklyn, N. Y., and according to the Brooklyn Eagle, "He received more than the mere welcome accorded other artists of reputation—his house was larger, and it had the enthusiasm typical to an audience of friends. . . . His voice is certainly among the finest to be heard on the concert stage." When the baritone appeared in Washington, D. C., the Times paid him this tribute: "The name Werrenrath stands for beautiful singing and also for the stirring vigor of a manly baritone voice. Reinold Werrenrath is perhaps the most popular of American baritones. Mr. Werrenrath teaches us how to use words in songs. Seven encores attested his popularity."

Women Organists Organize

Carrying out a novel suggestion made by Prof. Hamilton C. Macdougall (Wellesley College), the women of Boston have recently organized The Women Organ Players' Club. All women organists holding positions in church or theater are eligible for active membership. Women organ students, amateurs, etc., are allowed to join as associate members. Artist recitals, special church services, organ music for the "movies," as well as social meetings, will afford encouragement and inspiration to the members.

The list of officers is as follows: president, Edith Land; vice-president, Myra Pond Hemenway; secretary, Zula Doane Sanders; treasurer, Maude Stewart Hack.

A Singer's Cigar

Among the many present day novelties, of particular interest to singers is a cigar manufactured by J. Lewin especially for singers. It is endorsed by many vocal teachers. Tofi Trabilsee, New York vocal teacher, expresses his opinion regarding this new cigar as follows: "It is a remarkable cigar. Not only does it soothe the nerves as the best of cigars do, but this special brand will not injure the delicate throat or vocal cords of singers."



Cross Country Press Criticisms of Pupils from the Kaufmann Studios

LONG BEACH, CAL.

Long Beach Press:

"Florence Wright has a powerful voice with considerable beauty of tone."

GREENWICH, CONN.

Greenwich Press:

"Miss Betty Burke in her rendition of the Aria from The Pearl of Brazil was particularly pleasing. The beautiful quality of her voice and the clearness of her high notes were perhaps more noticeable in this than in any other number."

VANCOUVER, B. C.

Vancouver Daily Province:

"Virginia Livingston approaches her part with a clarity of attack and a definition and a purity of enunciation seldom equaled on the operatic stage."

EL PASO, TEXAS.

El Paso Herald:

"Mildred Perkins, the soprano, has an extra splendid voice."

EVERETT, WASHINGTON.

Everett News:

"Miss Esther Carlson, soprano soloist, rendered a variety of difficult selections with supreme artistry, completely winning the heart of the huge audience that packed the hall to the doors."

SALT LAKE CITY, UTAH.

Deseret News:

"Florence Wright as Leonora won the audience with her beautiful singing."

WATERBURY, CONN.

Waterbury Republican:

"Miss Betty Burke has a strong coloratura soprano voice of great range."

SEATTLE, WASHINGTON.

Seattle Post-Intelligencer:

"The best of these was Tosti's Goodbye sung by Virginia Livingston."

BINGHAMTON, NEW YORK.

Binghamton Sun:

"Mildred Perkins sings with extraordinary ability and eloquence. She is doubly fortunate in her musical endowment since she has a voice of most uncommon range, freshness and capability of dramatic expression, and has also the intelligence as a musician which so many singers lack."

VICTORIA, B. C.

Victoria Daily Times

"Virginia Livingston brings to her work a clarity of tone and a range of voice that is wholly appreciated by the audience."

HAMILTON, CANADA.

Hamilton Spectator:

"Miss Wright is undoubtedly the star of the Opera Company and displayed a powerful, well trained voice and much dramatic ability."

BOSTON, MASS.

The Boston Herald:

"Miss Maude Young has a lovely lyric soprano voice which she uses with much ease and artistic expression."

BUFFALO, N. Y.

Buffalo Courier:

"Miss Maude Young, the soprano, possesses a beautiful clear voice which showed to great advantage in the aria from Ernani."

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Brailowsky at Jordan Hall, Boston

There was a pleasant intimacy invading Jordan Hall the Monday morning before Brailowsky was to play in the afternoon. It was at the expense of the conservatory students whose hour it was to share organ practice, but most of them had been asked to stay away in order that the hall might be ready for the afternoon concert. A few, however, were on hand and took an eager interest in the preparations.

First there was the question of placing the piano. "But we always have it here," Mr. Brailowsky was told. No, but he would not have it there, it must be nearer the center of the stage, and nearer the center it was. There was the chair to be adjusted. Mr. Brailowsky prefers to sit high, and as the chair at its highest was not high enough the telephone book must be placed on it, to be replaced as time for the concert drew near by a more decorative volume.

And then there was the tableau of Mr. Brailowsky, seated upon his telephone book, surrounded by tuner and tuner's tools, trying out his instrument, wooing it with sweet melodies, storming it with bravura passages. "This note," he would exclaim, "it must be sharper." But you can't have it too bright—I know this hall, it will sound different out there—" and similar controversies. Then, while the tuner did his stunt, the pianist would doff his professional absorption for courteous attention to the music students who wished to talk to him.

Brailowsky is one of the few of Russia's artists who were not made homeless by the revolution. He left Russia in 1911, to study under Leschetizky in Vienna, after an early training at the Conservatory in Kiev, where he was born. He was Leschetizky's last pupil.

Brailowsky's career as a pianist began after the war in 1919. He has played all over Europe, South America and in Scandinavia. Two years ago he toured South America, giving forty concerts in Argentine and Uruguay alone. In Buenos Aires he played eleven recitals in one month; in Rio ten in one month.

Of that now famous season in Paris six recitals were given up to all-Chopin programs.

"I prefer the romantics," he admitted, "Chopin, Schumann, Liszt—but especially Chopin. And it is not a Brailowsky Chopin that I want to play, but the original, real Chopin. In my playing I work for a smooth cantilena rather than startling effects of rhythm."

"In South America there is a young public not yet ready for some of the music preferred by more cultured audiences here and in Europe. But everywhere in the world I find the piano public likes Chopin."

"Bach, Beethoven, Mozart—I play them all, of course. I have played many of Mozart's concertos with European orchestras. I can find little among the moderns. Mousorgsky is perhaps my favorite. Stravinsky is great—but he has written only about eight pieces for the piano. The Russians, you see, prefer to write orchestral music and opera."

"Debussy I like to play. Scriabin?—not hard enough! Surmounting the difficulties of a Chopin is more satisfying. But perhaps with age I shall change my opinion."

Brailowsky in appearance fulfills the best romantic traditions. In a day when most musicians cultivate a matter-of-fact appearance, and try to look like bank-clerks, this young Russian appears with the mien of a "pale poet," Chopinesque, aloof, slight of build, with long, beautiful hands and hair that tumbles over his eyes as he rouses to his playing. In personal contact he is gentle, courteous, unassuming. He speaks English well. "Probably," he says, "because I have played much in England." After a tour of the United States and Canada, he will again go to South America.

Cecilia Hansen Has the Time of Her Life

Cecilia Hansen and her husband and accompanist, Boris Zakharoff, state they had the time of their lives on the Pacific Coast last month, when they were received with true California warmth. From wherever they appeared demands came for reengagements and requests for them to remain on the coast longer. The Wolfsohn Musical Bureau, Inc., in New York, was bombarded with telegrams for dates in January for Miss Hansen, but she had to return to New York early in the month in order to meet her engagements in Havana.

In Hollywood Miss Hansen was received by the motion picture people as one of them. When she made her debut in New York many critics declared that if she were not a violinist she should go into the movies. The same statement was repeated on the coast, and in Hollywood they persuaded her to appear in the Fox Film Weekly when she made her tour of the Fox Film studios. There she met Edmund Lowe, director of the William Fox West Coast Studios, and was introduced to "Pep" Fox, the famous monkey comedy star, with whom she was photographed shaking hands and holding him on her lap. Miss Hansen also met Shirley Mason in the Hollywood studios and enjoyed being photographed and shown around the studio by the popular screen star. Miss Hansen was fascinated by film people and was especially excited when the directors permitted her to watch the shooting of a comedy scene for one of the new Fox films.

Cham-Lee Not Chinese; Cholmondley Is Chamlee

Mario Chamlee is in the Tong War. The American tenor of the Metropolitan Opera Company may any moment find himself in the headlines mixed up in the latest Chinese shootings. But it seems Mr. Chamlee has a tong war of his own. The other day, at his hotel, he received the latest news of the feud now under way among the Orientals. The news, however, Mr. Chamlee could not understand. It was all in Chinese.

Some kind person or Chinese or enterprising chop suey journalist sent him a special marked copy of a Chinese newspaper, an extra containing the latest news about the Tong War. They had seen his name Cham Lee on the hotel register and naturally supposed that he was one of them and would be interested. Mr. Chamlee was not only interested, but fascinated. He began to speculate on the possibilities of being mistaken for a Chinaman and being shot at by some careless Oriental as a member of the wrong family.

So, Mr. Chamlee hastens to inform all and sundry, and especially all Chinese involved in the Tong War, that he is neutral. He doesn't belong to either side and is emphat-

ically not a participant. He doesn't want to be Belgian. And in order to make matters clear he is willing, for the first time, to explain his name, how it happened to look as if he came from Hong-Kong or Peking or along the Yangste-Kiang, and how it isn't so.

Three generations ago Mr. Chamlee's family came to this country from England, and eventually migrated to Los Angeles, where he was born. Their name was Cholmondley—that was the way it was spelled, but no American since George Washington has ever been able to pronounce it without coughing. It is a common enough and an aristocratic enough English name, but not one that an American can use and feel at ease. So it was Americanized, and the Americanized version of Cholmondley is Chamlee. This is the simplified spelling and phonetic pronunciation that is 100 per cent.

Can the American Girl Become a Great Dancer?

"Can the American girl ever become the ideal dancer?" was the question put in the forthright Yankee way to Karsavina shortly before she returned to Europe recently. The question was answered in a trenchant manner, although spoken in the softest and most deprecatory of voices: "Your magnificent girls, they have the physical equipment, the free and easy grace that is the soul of dancing; they have the thing you call 'pep'; yes, and lovely, poetic beauty of face many times. But the quality of persistence, the dogged power of hanging on year after year, working intensively with no thought but for their art—no! I do not think many of them possess it. Dancing is the most serious and noble of the arts, requiring the wide cultural background, and the most exhausting patience, and those qualities I have not yet discovered in your national character."

"There is nothing like dancing," continued Mme. Karsavina, "to make one self-reliant. It teaches the child to act quickly, it gives him poise, and in this way develops his character. Possessing this self-reliance the dancer is better equipped mentally to withstand the shocks that constantly occur. Then, dancing tends to make one cheerful; it keeps the mind working rhythmically. Having this outlook of brightness, the dancer is in a position to face whatever may arise with equanimity."

Herself the embodiment of serenity, expressing perfect repose of mind and body in her speech and carriage, Mme. Karsavina praises the American attitude toward sports.

"The ideas of English-speaking people about games are so healthy and sound," she said. "I understand they follow athletics for the character that may be developed in this way, for the moral training to be derived from team work and cultivation of the spirit of each one for all."

Seidel Discusses Tone Deafness

"Nearly everyone has heard of color-blindness, but few, even in this enlightened age, know of such a malady as tone-deafness," says Toscha Seidel, the young Russian violinist.

"Tone-deafness prevents those affected from approaching the beauty of a tone, the relation of one tone to another, or the differences which may exist in the tone quality of a given pitch, a difference caused by the method of tone production."

"The most intellectual people may be, indeed at times have been, victims of this physical limitation. Empress Catherine of Russia declared music was a nerve-trying din and Napoleon hated music; Victor Hugo gave his consent to having his beautiful verse set to music, but only after exclaiming: 'Are not my verses sufficiently harmonious to stand without assistance of disagreeable noises?'"

"Scientists say that the ability to appreciate music depends upon a working co-ordination of nerves and brain. Nature has provided the music lover with this combination and seemingly refused it to the very few who are tone-deaf."

"Listening while young to good music in the home, school and church is the best mind cultivator and ear trainer that man knows of, and, despite many famous instances of music-haters, nine-tenths of the human race recognize, love and are swayed by musical tones, and the remaining one-tenth lack just so much of the greatest celestial gift—music."

Dohnanyi Opens Season Soon

Ernst von Dohnanyi, Hungarian composer-pianist-conductor, opens his season this year with an appearance as soloist with the Detroit Orchestra on January 8 and 9 in Detroit. He will then appear as soloist with the Buffalo Symphony on January 11, and in recital in Chicago on January 11.

S	H	M	D	W	T	I	H	A	D
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K	A	R	S	A	R	V	I	N	A

WHO THEY WERE.

This is the solution of the Wolfsohn cross word puzzle which appeared on page 20 of last week's issue of the MUSICAL COURIER.

This Season's Triumphs of GIACOMO RIMINI

Leading Baritone Chicago Civic Opera

FIGARO IN BARBER OF SEVILLE
AMONASRO IN AIDA
COUNT DI LUNA IN TROVATORE
MARCELLO IN BOHÈME
ZURGA IN PEARL FISHERS
ESCAMILLO IN CARMEN
SHARPLESS IN BUTTERFLY
RAFAELE IN JEWELS OF MADONNA



Critics Unanimous in Their Praise:

As Figaro in The Barber

It remained for Mr. Rimini, sturdy of voice and always an animated interpreter of the title role, to supply him his most important vocal competition. For in this performance Chaliapin was content to co-operate with Trevisan in delightful clowning, leaving the vocal display to others.—*Chicago Herald-Examiner*, December 8, 1924.

Giacomo Rimini is never happier than in the title role, which he sings well and acts perfectly.—*Journal of Commerce*, December 8, 1924.

Mr. Rimini sang the "Largo al factotum" very well. It is by far the best thing he does.—*Evening Post*, December 8, 1924.

Giacomo Rimini as Figaro showed that he has vocal gifts of admirable qualities and that he understands how to project the humor of his role.—*Daily News*, December 8, 1924.

The public acclaiming Schipa, Rimini and Pareto, all three singing with spontaneous verve, phrasing with consummate vocal art, each admirably suited to his role.—*Chicago Evening American*, December 8, 1924.

Mr. Rimini, by the way, had just previously made the house all his with his rollicking high spirits in the "Largo al factotum".—*Chicago Tribune*, December 8, 1924.

As Count Di Luna in Trovatore

Rimini, too, was in excellent form, though he had sung Zurga in "Les Pecheurs de Perles" the night before. His tone seems to have gained in solidity as in plasticity, and the delicacy of phrasing in "Il Balen" won for him the applause of the audience as well as the appreciation of this department.—*Chicago American*, December 12, 1924.

Zurga in Pearl Fishers

Rimini accustomed to sing with dramatic intensity and to act abundantly in the operatic style.—*Herald and Examiner*, November 19, 1924.

There was another good performance by the talented singing actor, Giacomo Rimini.—*Chicago Tribune*, November 9, 1924.

There was Giacomo Rimini, the baritone, as the princely lover, who gave a picturesque portrayal of the character and who also sang with musicianship.—*Daily News*, November 10, 1924.

Giacomo Rimini likewise gave good account of himself as Zurga, and his acting was especially noteworthy.—*Journal of Commerce*, November 10, 1924.

Giacomo Rimini, whose princely appearance and whose baritone voice has in this opera fine opportunities.—*Daily News*, November 19, 1924.

As the Consul in Butterfly

Mr. Rimini played his part well.—*Chicago Evening Post*, November 24, 1924.

Giacomo Rimini looked, indeed, like a well-groomed American, as the Consul, and he sang and acted in appropriate manner.—*Chicago Daily News*, November 24, 1924.

Rimini delivered his accustomed suave and sympathetic interpretation of the part of the Consul.—*Herald and Examiner*, November 23, 1924.

Mr. Rimini always gives a splendid performance as Sharpless, and he succeeds in making the Consul typically Yankee. He likewise humanizes the role and he sings it well.—*Journal of Commerce*, December 24, 1924.

As Escamillo in Carmen

Rimini made a brilliant figure as Escamillo.—*Chicago Herald-Examiner*, December 4, 1924.

Giacomo Rimini, a new toreador, upheld the recent traditions of the part.—*Chicago Evening Journal*, December 4, 1924.

Giacomo Rimini surprised many with his impressive vocal rendition of the music of Escamillo. He was the real Toreador, who even in his moments of leisure never forgot that he was a bull fighter and acted the part realistically.—*Chicago Daily News*, December 4, 1924.

Mr. Rimini made a handsome bull fighter and played the role with a free and easy swing. Mr. Cotreuil was good.—*Chicago Evening Post*, December 4, 1924.

Giacomo Rimini was heard as Escamillo and gave good account of himself. The Toreador Song was enthusiastically received and Mr. Rimini was a handsome and dashing bull fighter.—*Journal of Commerce*, December 4, 1924.

Rimini sang "Escamillo" for the first time and made it a successful vehicle for his voice and his talents.

The familiar "Toreador" song was swept along with authority and verve, and Mr. Rimini wore the matador costume better than any other Escamillo we have seen at the Auditorium.—*Chicago Evening American*, December 4, 1924.

As Marcel in Boheme

Rimini was irresistible as Marcel, debonair and the part well suited to his temperament and voice.—*Chicago Evening American*, November 14, 1924.

Giacomo Rimini was a satisfactory Marcel, acting the part with deft touches and singing with resonance.—*Daily News*, November 14, 1924.

As Rafaele in The Jewels of the Madonna

Rimini made a convincing Camorrist. There is little for Rafaele to sing, but that little he sang acceptably and he is an actor of routine and imagination. Mme. Claessens discovered a real vocal opportunity in the duet and made a fine display with it.—*Chicago Herald-Examiner*, December 15, 1924.

Giacomo Rimini, as Rafaele, the Camorrist leader, was well in the picture.—*Chicago Tribune*, December 14, 1924.

Rimini is another striking figure as Rafaele, quickening our imagination, looking the devil-may-care Camorrist to the life, and cleverly demonstrating the characteristic mixture of superstition and irreverence indicated by the author, and singing it with youthful exuberance.—*Evening American*, December 15, 1924.

Then there is Giacomo Rimini who finds his most gratifying role as Rafaele, the Camorrist. This trio has given distinction to "The Jewels of the Madonna" for several seasons now, and they seem to improve in it every time they appear.—*Journal of Commerce*, December 15, 1924.

Giacomo Rimini also made much of his role. He has evidently studied the Camorrist and he gave a vivid impersonation and sang the music commendably.—*Daily News*, December 15, 1924.

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THE CONCERT BUSINESS

By Cecil Arden

The first point to be considered about the concert business is that it is an entertainment and must be counted as such. Any play which goes on the road has an experienced advance agent, splendid publicity material and plenty of press stories. The moving picture people have even more. So, if concert giving is to be successful and made to appeal to a great public the same ingenuity and indefatigable preparation must be brought into play. Then, and only then, will we be able to tell whether the great American public really likes good music, not merely as an educational factor, but as an entertainment as well.

OVERCROWDED FIELD

In many places the field is overcrowded because certain New York managers have given a whole course of star attractions in towns which are only able to support adequately their own usual course. The result has been that the music club has had to suspend further concerts, and at the same time great artists have had to appear before very small houses. One cannot change in a season from a modest course of perhaps one great star and several good, but not necessarily expensive artists, to a star course. The musical fare given a town must be administered by degrees and according to its musical growth.

Very often the local managers do overbook, but not if they are seasoned managers and sure of their public. Of course, often they do take on more than they can possibly handle in the fear that the New York manager will put someone in the town to run concerts and utterly ruin the course which the local manager has worked years to develop.

TWO CLASSES OF LOCAL MANAGERS

The local managers are divided into two classes—those who know a little or a great deal about music and who rely on their own musical taste, which is sometimes very good and sometimes very bad, and the others, who are clever showmen (in the best sense of the word). The latter omit their own personal taste entirely, feeling only the pulse of their public and engaging artists according to what their public seems to enjoy. I know of a manager who told me: "I have never even heard you sing. I do not know whether or not you are good, but the public seems to have liked you everywhere you have appeared for me, so if you are willing I will engage you for the same number of concerts next year at twice the first fee." This man is a clever showman, like Mr. Gatti-Casazza, who often says, "This, or that, artist gives me very little pleasure, but after all the public likes them and I am here to please the public"—Who knows, but what that has had a great deal to do with his wonderful success as an impresario.

Very often because of inexperience the manager does not push the concert as he should for his own best interests. He should, of course, know the best locations in and near the town for bill-posting; he should be on very good terms with the newspapers, and he should always try to use every scrap of publicity material which has been furnished, for the success of the concert depends much more on the details than on the artist's name. Many managers are indefatigable in this and realize that to make anything go really well one must work very hard. There are other managers who keep whole stacks of expensive material in their offices and never distribute a bit of literature. They are the ones who bemoan the state of the concert business. In one case I was asked to supply twelve three-sheet posters, and when I looked about the town I could not see one. To my amazement I discovered all twelve posted in one inconspicuous spot.

A COMMON TENDENCY

There is a tendency to buy names, that is one of our most common faults. It is often a name which the New York manager has succeeded in impressing on the local manager

and which means little or nothing to his townspeople. That is where a manager with some real musical knowledge is useful, indeed, for he knows whether or not it is only a name.

Of course, the value of artists is such a relative thing that it is hard to say when they warrant their fee and when they do not. In many cases it depends on the locality, some



CECIL ARDEN.

artists being particularly good drawing cards in certain parts of the country. However, one can never judge until the first introductory appearance has been made.

There are indeed too many artists in the field. Many who might be good in opera or musical comedy are entirely unqualified to entertain an audience, not because of lack of vocal training or beautiful voices, but rather because of the entire absence of personality—charm, knowledge of style, human understanding, and many other qualities which go to make up a real artistic personality.

PREFERENCE OF REAL AMERICAN PUBLIC

The real American public on the whole prefers its own artists, just as every other nationality prefers its own—that is, they are proud to feel that one of their own is able to accomplish the same things in the art world which foreigners have accomplished. They appreciate their own language and traditions, and at the same time they like to see an American who has equally mastered the other wonderful schools of German lieder, Italian and French opera and song. However, the local manager often has not this same faith in his public, so he secures a foreign artist at three times the fee, and is quite at a loss to understand why the public does not respond in proportion to the amount of money expended. Some day we, as a nation, will have severed the bonds which blind us to real ability, and we will judge calmly and sanely, giving all credit where it is due,

but not being swayed by the particular brand on anything. Then only will we come into our true musical heritage.

I find club concerts and local managers equally satisfactory. The whole matter depends entirely on the president of the club, or the local manager. Of course, as a rule one gets a more understanding audience in a club because everyone there is interested in music and anxious to further the best in the town. Monetary considerations very seldom enter, while the local manager must procure his audience from all states and must not lose any money, so he can be forgiven for almost always trying to play a sure thing.

The well balanced concert course is one of the best solutions, especially if the manager can have full rein to select any artist that he wishes and is not dictated to by the New York manager. Then his budget is all arranged beforehand and he knows that weather, conflicting dates, or any other condition cannot alter the fact that at least all his expenses are secure. This is the very best way to introduce at least one new American artist on every course. For then the managers who complain that the young American artist does not draw can at least see the success they have with the public and make calculations accordingly.

INFLUENCE OF CIVIC MUSIC COURSE

The civic music course is one of the very finest influences for music, in that every person in the community can share in it. The feeling that music and beauty only belong to the rich or a special clique can be swept away. The people begin to feel a pride in their city and begin to express their preferences. It is one of the very finest influences for a community, and I see with great pride this growing tendency all over the country.

INADEQUATE AUDITORIUMS

The very worst condition with which both artists and managers have to cope is the inadequate auditoriums all over the country. If every town and city, no matter how large or small, could have a beautiful town hall there would be little to worry about in the concert situation. So often the hall is an old market or armory with uncomfortable chairs, dusty floors, a stage illy lighted and ugly, which makes the artist's heart sink as she steps out on it, not to mention the public's feelings. Truly when one considers it, it is a great tribute to the musicians' art, that without scenery, lights, costume or make-up, they can hold an audience often for two hours, quietly seated on hard benches, without one bit of background of beauty to give the illusion. Whenever a town, or a wealthy citizen, wants to erect a memorial, this Civic Forum, as the Romans called it, should be the very first consideration. Then too, the greatest minds from all countries could speak to the people.

IMPORTANCE OF PUBLICITY

Unfortunately the local press in very few places has grasped the importance of proper co-operation on musical projects. Wherever the editor is kind and prints many things and boosts music generally, the concerts are always successful. Speaking lately to Mr. Legge, editor of the London Telegraph, he said that the weekly music page of his paper was worth about twenty thousand pounds a year to the owners of the paper. People from all over the world took the Telegraph just for that music page. If our papers would only give one-third the importance to music that they give to sports, the musical situation would improve one hundred per cent.

INTELLIGENT CRITICISM

Good constructive, intelligent criticism is of benefit both to artists and musical appreciation, of course, but no artist should become unduly elated or depressed by the opinion of any one individual. Artists should always remember that their mission is to give of their best and please the hundreds of people who have come and paid their hard-earned money to hear them. All have serious faults which they are always trying to overcome but one must not become too conscious of them for if one does, often the good points are swallowed up and disappear in the process. Here is where one needs a wise teacher and adviser.

ROAD CONDITIONS AND MANAGERS' FEES

Road conditions are very difficult in many parts of the country, but each year they improve. Especially where the town itself has erected a small modern hotel, one is quite comfortable.

I believe in most cases the booking managers' fees are just, for theirs is a very difficult problem. In many cases they have to visit several towns, and lose much time before booking, and with the great competition it is difficult indeed.

There is a real demand for music throughout the country, but not as great as many New York managers seem to believe. It is a thing which cannot be forced, but which has grown steadily each year and which will continue to grow if it is not given too much artificial stimulation.

The public taste has improved indeed in the past few years, and the elements which I think have helped most have been the course in musical appreciation introduced by the music supervisors and the wonderful children's concerts given by Stokowski, Damrosch and Schelling. When the children learn the beauty of real music they will turn away from all that is trivial and cheap in music as they do when given the proper literature when young. Speaking for New York, the Stadium Concerts, those given at the Metropolitan Art Museum, and the Goldman Band Concerts have increased the ranks of appreciative audiences immensely.

WORK OF CLUBS

The women's clubs in our country have done the most to help music. The concert goes, I am happy to see, are coming gradually from all strata of society and are of all ages. Then, too, another good sign at the opera and at concerts is the fact that there are as many men as women, which shows that the men have begun to disabuse their minds of the idea that they are surely going to be bored, for their applause is usually the heartiest.

No, it is a mistaken notion indeed, that one cannot give practically the same program on the road that one gives in New York. Of course, it is always wise anywhere, excepting for a real musical club, to give several rather well known numbers and several that are bright or witty, for we must remember that an audience is not composed entirely of musicians everywhere. However, there is no excuse for singing trivial music, for there is too much that is beautiful, gay and charming in the worthwhile song literature.

On the part of the public I think there is little or no prejudice against American artists, but very often the local manager thinks that a foreign artist will give prestige to his course. His disillusionment has been recorded more

ROYAL DADMUN

BARITONE

Sings "Messiah" Three Times in Four Days

Dec. 25—New York Oratorio Society

27— " " " "

28—Providence Festival Chorus



PROVIDENCE JOURNAL Dec. 29, '24

Royal Dadmun aroused the audience to enthusiasm by a remarkably fine performance of his recitatives and arias. Mr. Dadmun has mastered the art of vocal delivery. His diction is unusual in its clearness. He possesses a voice that at once attracts by its musical quality and resonance. It is even throughout its wide range. Produced without apparent effort, it flows easily in soft expressive use, in forte passages or in declamatory style. In recitative his voice rings out with cameo clearness. It is also very flexible, a quality that fits the character of such an aria as "Why Do the Nations So Furiously Rage Together?" Few heard here have given so fine a performance of that number, which demands so much of the voice.—A. F. P.

NEW YORK TIMES, DEC. 26, '24

Mr. Dadmun was welcomed as an old acquaintance and never found wanting.—Olin Downes.

NEW YORK EVENING MAIL AND TELEGRAM Dec. 26, '24

Mr. Dadmun was applauded rapturously by the large audience for his spirited delivery of "Why Do the Nations?"—Pitts Sanborn.

Available dates on route to Coast late February and early April—also season 1925-1926 now being booked

MGT. DANIEL MAYER

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Aeolian Hall, New York

than once, for each year the public is judging more and more for itself and on the merits of the artist irrespective of nationality.

SONGS IN ENGLISH

Of course, a predominance of songs in English is preferred, but a whole English program is usually uninteresting because our public is used to the best from all countries and has been taught to expect something from each. A case in point are the songs of Fourdrain, which are comparatively unknown in his native France, while in America they are popular everywhere. L'Amore die tre Re, which is considered by many as the greatest modern opera, is hardly known in Europe, but is given in all the leading opera houses here. I, myself, usually sing at least one half of my numbers in English.

The hotel accommodations are not bad on the road but one can hardly say as much for the restaurants, and because an artist's food is so important it is wise to keep to

a very simple diet when traveling. The railroad and traveling expenses make the arrangement of a concert tour difficult indeed.

"What is the matter with the concert situation?" To try to suggest a remedy for such a big question is for someone far more experienced in the concert field than myself. But from my own observation the thing most needed is co-operation between all parties concerned and the doing away with all the different factions that each town, no matter how little, seems to abound in. If they would bury their differences and all work for the cause of music and form a League for Peace, then all would progress much more easily. Then, too, if four or more nearby towns would get together and agree on the same artists they could secure the artists at a much better fee. However, there is nothing to be discouraged over if one could look over the books of the leading local managers and musical clubs for the last ten years—for then would we realize just how great the progress has been and what has been accomplished.

Chicago Musical College Summer Catalog

The Chicago Musical College Summer Master School catalog has just come from the press and is a document that explains the growth of Chicago as a musical center and of the Chicago Musical College as one of the leading schools of music, not only in America but in the musical world as well. A perusal of the book, as the catalog may be called, shows many interesting facts regarding the College. It reveals a faculty among which appears such well known names as Prof. Leopold Auer, Herbert Witherspoon, William S. Brady, Richard Hageman, Sergei Klibansky, Percy Grainger, Isaac Van Grove, W. Otto Miessner, Florence Hinkle, Leon Sametini, Clarence Eddy, Carl Busch, Moissaye Boguslawski, Edward Collins, Max Kramm, Louis Victor Saar, Belle Forbes Cutter, Rose Lutiger Gannon, Mabel Sharp Herdier, Graham Reed, Edoardo Sacerdote, Max Fischel, Felix Borowski, Maurice Aronson, and some ninety other men and women who have made names for themselves in one branch of music or another, and who will be found busy teaching throughout the summer master school, which will open on June 29 and close on August 8.

A perusal of the catalog shows on page 2 the roster of the faculty, arranged alphabetically in piano, voice, violin, church organ and moving picture organ, cello, harmony, composition, counterpoint, canon and fugue, repertory-interpretation classes, opera classes, classes in art of accompanying, teachers' normal courses, expression and dramatic art, classes of violin instruction, band and orchestral instruction, courses for supervisors of orchestra and band music, orchestra and band ensemble, public school music, harmonic ear training and keyboard harmony, community singing, choir and choral conducting, musical appreciation, sight reading acoustics, vocal art and literature, history of music, musical literature, chautauqua and lyceum, toe ballet, interpretative and classical dancing, ensemble playing, school of expression, language department (where French and Italian will be taught), clarinet, saxophone, flute, trombone and all orchestral instruments. On page 4 are printed the rules and regulations of the Chicago Musical College. On page 5 is the schedule of the Summer Master

School recitals which will be broadcast by the Chicago Tribune (Station WGN).

Page 6 will be of vital interest to those desirous of obtaining free scholarships at the school. Scholarships will be available with the following: Prof. Auer, Percy Grainger, Herbert Witherspoon, Richard Hageman, William S. Brady, Sergei Klibansky, Florence Hinkle, Isaac Van Grove, Clarence Eddy, Leon Sametini, and Charles Demorest. Only fifty applications will be accepted for each scholarship offered. In order that there shall be no possible question as to the absolute fairness of the examinations, all contests will be arranged so that the contestants will be unknown to and unseen by the judges. Contestants are required to play or sing from memory. They should choose music, the interpretation of which is likely to disclose their gifts to the best advantage. Two examinations will be held for the scholarships; the preliminary examinations will be held from Sunday, June 21, to Thursday, June 25. The final examination will take place Friday and Saturday following the above mentioned dates.

On pages 7 and 8 are found interesting articles on Chicago a Music Center Summer as Well as Winter; a description of the new Chicago Musical College building, and paragraphs given to rates of tuition, academic distinctions, awarding of teachers' certificates and degrees, credits toward teachers' certificates and degrees. Pages 9, 10, 11, 12, 13, 14 and 15 are also given up to the requirements necessary to obtain certificates; the number of credits required. From page 16 to page 54, will be found biographies of the most prominent teachers at the school, starting with a short biography of the president, Felix Borowski, distinguished composer, teacher, writer and educator.

This review would not be complete if the name of Carl D. Kinsey, general manager of the Chicago Musical College, were omitted. Mr. Kinsey has done a great deal for Chicago and for music in America, and under his guidance the Chicago Musical College has grown by leaps and bounds. To obtain the best teachers has always been the aim of Mr. Kinsey, and in this he has succeeded beyond the expectations of his most sanguine admirers and followers. Mr. Kinsey,



GUIOMAR NOVAES,

pianist, who is now in America for her seventh tour, is making an even greater success than formerly. During one month Mme. Novaes played five times in New York. At her recital December 13 in Aeolian Hall the house was completely sold out in advance, and the stage also was crowded. Of this concert W. J. Henderson wrote in the Sun: "Encore after encore the young pianist had to give and in the Gluck-Saint-Saëns dance she treated her hearers to a display of dazzling virtuosity. Her playing of this composition was an achievement in piano technic to awaken the envy of any other living player. No other artist gets more beautiful sound from a piano. The tone drips from her fingers. And she has such a variety of it. . . . It was an afternoon of brilliancy and musical beauty."

by the way, is the originator of the Summer Master School and that he has had many imitators shows once again that he is a leader. The summer master classes of the Chicago Musical College have made history in the life of music in America.

Levitvski to Play the Waldstein Again

Mischa Levitzki, at his piano recital in Carnegie Hall on Tuesday evening, January 13, will include on his program Beethoven's Waldstein Sonata, with which composition he made his debut eight years ago.

"Forrai Is Poetic"

"Proves Real Artist"

Chicago Evening American.

Appearance as Elizabeth in Tannhäuser a Glowing Success

Herald-Examiner, Nov. 28, '24

Mme. Olga Forrai made what was virtually her debut in the role of Elizabeth.

Since she is a charming and youthful figure on the stage she succeeded with her public.

In the matter of the German text she had an advantage that a goodly portion of the audience seemed to appreciate. Her intelligence, added to Lamont's admirable reading and singing of the lines allotted to Tannhäuser, and Schwartz' convincing representation of the part of Wolfram, raised the average of the performance considerably.

Chicago Evening American, Nov. 28, '24

FORRAI IS POETIC

Olga Forrai's Elizabeth is a very valuable vocal, histrionic and pictorial characterization, especially because it revives our memory of the traditional Elizabeth as we learned to know it through the teachings of Berlin, Munich and other musical centers of Germany's golden days.

Forrai's Elizabeth is poetic, youthful, simple, modest, almost shrinking in its restraint; her voice is very expressive, carries well, and shades easily, the pianissimo caressingly soft and sweet; pose, gesture and gaze are eloquently beautiful,



AS CARMEN

the walk nobly rhythmed and graceful; acting evidently dictated by alert intelligence and taste.

PROVES REAL ARTIST

Her singing of "Dich Theure Halle" and her share in the ensembles of the second act were the expression of a finished and highly cultivated art.

Chicago Evening Post, Nov. 28, '24

Mme. Olga Forrai sang Elizabeth, and while we could not see the expression of her face we could tell that she was a sympathetic being. There was dignity in her carriage and a quality of charm about her even at the distance. She sang with fine appreciation for the music. She fitted admirably into the picture.

Daily News, Nov. 28, '24

Mme. Forrai has the German tradition for this operatic character. She has a fine sense of the dramatics required and there were some moments when her voice took on dramatic color and power. Also there were some lyric moments when she sang with refinement. She showed poise and authority in the characterization of the part.

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THE MUSICAL COURIER EXTRA

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NEW YORK, JANUARY 8, 1925. No. 2335

A string magnate left \$13,000,000. No, he was not a violinist. He dealt in twine.

If you are a composer, never sit down to write music at any moment when you would rather be doing something else.

Very undecorous is the Evening Telegram's remark: "A pocket full of rye today requires a song of considerably more than sixpence."

"Music is love in search of a word."—Sidney Lanier. What are the words in the mind of Arnold Schönberg, undisputed present day champion creator of cacophony?

Beethoven was not above composing music for the mandolin. A set of variations and a sonatina in C major, written by the Bonn master for the plunk-plunk instrument, were discovered recently and played at a Dresden concert.

"Is the Symphony Coming Back?" asks Lawrence Gilman in the Tribune. Has it ever left us, ask Messrs. Beethoven, Haydn, Mozart, Schubert, Schumann, Brahms, Bruckner, Mahler, Tchaikowsky, Sibelius, Rachmaninoff, Saint-Saëns, Glazounow, and a few others.

A dispatch from Milan says that Toscanini himself will undertake the completion of the final act of Puccini's unfinished opera, Turandot, from the sketches left by the composer, and that it will be made ready for next season at La Scala instead of being given the end of this season.

Clarence Lucas, hearing the Emperor concerto again in Paris the other day, was moved to write as follows: "I wonder how many more times the Emperor concerto of Beethoven is going to be given with the feeble orchestration of the composer. Every year the piano gets bigger and more powerful and reveals the poverty of the orchestral accompaniment in an increasing degree. The pianist can hardly play softly enough not to hide those ineffective little bits for oboe and bassoon. And the composer himself was deaf and could not hear his orchestration, even in the days when the piano had no more tone than a harpsichord. To those who raise their hands and roll their eyes in holy horror at the suggestion of improving Beethoven, I reply that the Bible and the works of Shakespeare are always published in modern spelling, despite the fact that Shakespeare is at least as great a genius as Beethoven, and the Bible is as sacred to millions of

people as the score of the Emperor concerto is." (Now then, Mr. Milhaud!)

There must be some distinction maintained between castes, otherwise conductors no longer would be able to snub American composers.

The Pacific takes up seventy per cent. of the earth's surface, but is crowded closely by the concert debutant the morning the good notices appear.

President Coolidge advocates economy. Does he approve of the musical feast New York is having this winter in the matter of new orchestral conductors?

The impressive perfection of the Metropolitan's production of Falstaff last week was due principally to two men, Wilhelm von Wymetal, stage director, and Tullio Serafin, conductor, both of them among the highest in their respective professions. Why the Metropolitan, the richest operatic institution in the world, has been content to drag on for the last half a dozen years or more, with no really first-class talent either at the desk or directing the stage, is hard to understand. That these two first-rank men were at last able to co-operate is a matter of congratulation to the management and to the public.

The British National Opera Company, which has been giving opera in English pretty steadily for a number of years past has been somewhat up against it this season, to use a colloquial expression. Like every other opera company in the world, the B. N. O. has been looking for backers and all of a sudden the backing has arrived. The trustees of the Carnegie Fund have just agreed to guarantee the organization against a loss not exceeding £6000 during its coming spring tour. "This," our correspondent said, "is the first real subsidy that opera has received in England." More than one over here will read this item and sigh for a similar Carnegie Fund on this side of the water. The only large fund of the sort on this side, the Juilliard Foundation, has been turned into nothing but another conservatory.

On another page there appears the story of the injunction suit brought by the Chicago Civic Opera Company to restrain Feodor Chaliapin from singing in Faust with the National Opera Company at Washington on January 26, because he is to sing Boris there with the Chicago Company on February 10. It is hard to understand why the Chicago management should want the injunction. It seems as if the impression which Mr. Chaliapin was bound to make in Faust would have helped the ticket sale for Boris rather than hindered it in any way. If the temporary injunction already granted is made permanent it would not be surprising to see one or two more suits arise out of the quarrel. The National Opera Company, which has Chaliapin's written promise to appear (though not, so Manager Sol Hurok states, a contract with his office), will be apt to claim damages from someone; and also, since injunction suits are plentiful, it may be that the great Russian bass will be enjoined from singing in Washington with the Chicago Company until he has filled his previous contract to appear with the Washington organization. The whole thing is a tempest in a teapot.

ENTHUSIASM

New York audiences have the reputation of being rather blasé, cold and indifferent, but when they really have something to wax enthusiastic over there is no lack of spontaneous acclaim, as was proved on two successive evenings last week. On Friday, at the Metropolitan Falstaff premiere, the show was held up for at least ten minutes while the audience insisted upon calling Lawrence Tibbett, the young American baritone, out before the curtain; and on Saturday evening there was a tremendous demonstration at the end of the Philharmonic concert when Wilhelm Furtwaengler made his American debut. He was called back at least a dozen times by an audience which had bought out the house to the very last seat and the orchestra musicians themselves were as hearty in their applause as the audience, half of which crowded down round the stage. It was the biggest demonstration that has greeted any conductor here in years at his debut and one that was thoroughly deserved by the extraordinary quality of his conducting. Mr. Furtwaengler is one who subordinates himself to the music which he is conducting. He gave an intensive performance of the First Brahms, which made it almost thrilling even to us, who are no devout Brahmsians. He concentrated solely on getting out of the score everything that there is in it—anything but a prima donna conductor.

VICTOR-RADIO ARTISTS

The radio problem still persists, as it is likely to until some definite solution is found. That a solution is being sought, perhaps more earnestly now than ever before, would seem to be demonstrated by the fact that the Victor Talking Machine Company is conducting a series of experiments aided by some of its great list of great artists and the broadcasters. That these experiments are not to be considered merely, or directly, in the light of advertising must be assumed from the fact that the broadcasters are giving their services to the Victor Company and to the Victor artists without remuneration. The artists, also, are giving their services as a courtesy to the Victor Company.

Just what this experiment is for—its object and purpose—we do not know, but we assume that those concerned—talking machine and record manufacturers, broadcasters and artists—wish to discover how much truth there is in the many and varied statements that have been made since radio became popular. The professional world is familiar with these statements. On the one side it is claimed that radio is the greatest advertiser for music and musicians that has ever been devised; on the other side it is claimed that radio is the absolute destruction of the music business, and, in fact, of every form of musical and theatrical entertainment and associated affairs, including publications of music, plays and books, and so on.

One recalls that there was a good deal of similar talk in the days when player-pianos and talking machines were young, and the theaters said they would close their doors if the movies were not curbed. Yet the cases are not entirely similar. If artists of the first class are to give concerts for millions of listeners, none of whom pay anything whatever to anybody for their pleasure, will those same people buy tickets for concerts given by these artists immediately before or after the broadcasting? One might also ask if these people, able to hear the greatest of artists any time in their own homes by means of Victor records, would ever go and hear them in the concert hall, and why?

The answers to such questions are bound up in the mysterious intricacies of human psychology and it is not probable that anyone can furnish an authoritative explanation or, what is far more difficult, predict what the public will or will not do in the near or distant future. But a few things are pretty evident. The first of them is that radio is growing in spite of the handicap of its habitual second rate musical programs. Whether it is the mystery of it, the romantic delight of getting distance, the fact that something is got for nothing, fireside comfort, the feeling of human companionship in the home from outside, music, stories or other features of the programs, there is certainly some fascination for people in the radio, and sets are being bought and used.

Another thing that is evident is, that radio receivers and broadcasters feel that music is an important item in the programs, perhaps the most important, though what reason they have for this belief we are unable to say. Still another thing is that first class artists are not going to broadcast unless they get some definite profit out of it. Even such pleasant courtesies as have been extended on all sides in the Victor experiment cannot be expected to become permanent unless they are proved mutually profitable. And the Musical Courier must continue to insist that some means should be found by the broadcasters to provide a fund for the proper remuneration of broadcasting artists, and that this fund should come from the people who listen in. There never was yet a healthy business that did not depend upon give and take. There is something wrong somewhere when people get something for nothing or at so low a figure that it almost amounts to nothing in the long run. Certain aspects of the industry have the appearance of an advertising war, some of the advertisers providing musical entertainment of the kind that they think people like, and the radio manufacturers benefiting by having their programs provided free and actually receiving a fee for broadcasting them. But there is doubt as to what the advertisers get out of it.

We await with interest the results of the Victor experiment and meantime we wonder how much an artist like McCormack or Bori should properly be paid for singing to an audience of six million? That will become an interesting problem if ever radio supersedes the concert hall. . . . But it never will, so why worry?

VARIATIONS

By the Editor-in-Chief

One of the active psychologists associated with the Johns Hopkins Hospital—his name is not given in the article which a Sunday paper carried—has made a careful study of the effect of various musical instruments upon players. He points out how natural it is for the man "who blows deep low notes through a massive brass horn, these notes being a very disjointed accompaniment to the air, taken alone, and by no means giving any idea, if played alone, as to what air or melody they actually belonged," to be calm and collected, "not at all nervous or irritable."

The flute players, while gentle and of a somewhat poetic nature, "seem to have no particular regard for sartorial adornment, not caring at all whether they dress in style or otherwise." On the other hand, asserts the active psychologist, "cornet players are inclined to be foppish, to have a very high opinion of themselves and to be somewhat reserved, full of false pride and somewhat dull to insults."

The players of French horns "seem all to have a remarkable degree of self poise, sangfroid, coolness and nonchalance, at the same time being quite well balanced and among the most intelligent of musicians."

Then come the players at the bass, cello and viola, "somewhat dull appearing, but quite as bright as other musicians, except that they have the slow thinking habit that gives one the impression they are dull. They also are subject to violent likes and dislikes without any apparent logical reason."

The violin, we are told, "leads the players to sentimental heights. They are inclined to fall frequent victims of Cupid's wiles. They are also dreamy and restless, finely sensitive and soulful. They are not extremely domestic, however, nor are they ever criminal, although it is hinted they sometimes smile at the moral code. At the same time they are extremely intelligent." (Who would not be a violinist?)

Players of large brass instruments are "fond of malt liquors, trap drummers and the tympani beaters are" dull of wit—that is, not quick to see or take a joke. Bass drummers and slide trombone players are "quick tempered and inclined to quarrel easily." Pianists are said to be "humorous, philosophic and interested in literature, the latter trait being unnoticed in other musicians to any extent above normal."

What the active psychologist of Johns Hopkins has overlooked, in spite of his careful study, are these phenomena: Horn players usually wear polka-dotted, flowing neck bows, and say "Ja" when asked to have a drink; flute players always get their fingers black when using leaky fountain pens; cornet players have a habit of cleaning their teeth with a brush in preference to using sand paper; bass and viola players, when spreading butter, invariably apply it on one side of the bread; cellists never fail to get into the bath tub feet first; violinists usually lie down when they sleep; the drummers have a distaste for swallowing the pit of an olive; pianists are sensitive about speeding automobiles and resent being run over by them.

It is easy to get a reputation as a "progressive" in music. Simply damn Bach, Beethoven, and Brahms, and throw in a few extra curses at Schumann, Schubert, and Strauss. As for Wagner, just be patronizing.

We always feel queer when we write the name of Honegger's Pacific 231. It seems so non-musical. It is like saying, for instance, January 1925.

Last week's advance sheets sent out by the press bureau of the Metropolitan Opera House announced Erna Rubinstein's playing (at the Sunday concert) of the violin concerto by "Mendelssohn-Bartholdy." Good gracious, how that brings back the years. We haven't heard him called that, since we bit on a teething ring.

And speaking of earlier days, we have not yet been able to discover the culprit who put our boyhood picture in the "How They Looked Then" column last week in this paper. There is a conspiracy of silence in these offices regarding the incident. However, we did not like the way H. O. Osgood avoided our accusation, and his guffaws also seemed suspicious. We never noticed before, the man's furtive eye and sly look. If he is the offender he broke a standard rule of the MUSICAL COURIER never to publish the photograph of a member of the staff

unless in a news group. Probably jealousy prompted his deed, solely because we have more hair than he has.

After our first shocked surprise was over, the picture began to look like that of a stranger to us. Aside from the umbrageous hirsute abundance, there was such an air of insouciant cocksureness about the poise of the head. The gaze was challenging, defiant. The youth there pictured knew that he could run faster on a half-mile track and up and down a piano keyboard than most of his friends. His greatest ambitions were to break a track record, and to play the Tchaikowsky B flat minor piano concerto with orchestra. He realized both. (And now look at him!) He thought Carmen the best opera. He hunted autographs of celebrities, but only musical and literary. On one occasion he traded a Grover Cleveland letter for a visiting card on which was scrawled, "Best regards, I. J. Paderewski." He kept a diary with his own criticisms of all the concerts and operas he attended. His most passionate reviews were written about Lilli Lehmann's final American appearance as Brünnhilde, Rosenthal's playing of Liszt's Don Juan fantasia, Godowsky in Saint-Saëns' G minor concerto and the Liszt arrangement of the Tannhäuser overture, Jean De Reszke's singing and acting of Tristan, Calvé in Carmen, Sarasate in the Mendelssohn violin concerto, D'Albert in the Liszt Valse Impromptu and Rubinstein's D minor piano concerto, Alfred Grünfeld's octaves, Anton Seidl's conducting, Joseffy's tone on the piano, Lillian Russell's eyes, and Bonnie Maginn's legs.

We contend that even then we were not a bad critic.

The Association for the Advancement of Science met recently. We perused diligently the full reports of their discussions and recommendations, but we found not a single word suggesting a means by which mankind could rid itself forever of piano pedals that squeak.

You cannot qualify as a 100 per cent. American unless you allude to the composer of the famous C sharp minor prelude, as Rockmaninorff.

Verdi's Falstaff is a joy forever. Listen to the orchestration and get one long delight. The doings on the stage are horse-play. The real comedy of the piece is in the orchestra.

Nineteen pianists were advertised to play at the concert last week for the benefit of the poor. Only eighteen appeared, and one indignant ticket purchaser went to the box office for the return of his money.

"Variation won two races at Havana within the past fortnight," writes J. P. F., "and so I did not wonder when I saw you wearing a new hat the other day."

The subject of profitable gambling reminds us that the stock of the Radio Corporation went up thirteen points in Wall Street, the day after John McCormack and Lucrezia Bori broadcasted their song for the organization. Does this suggest anything to great artists desirous of turning an additional honest penny or two?

By the way, the day after we gave our talk over the radio, the same stock dropped two points.

We have every confidence in the operatic future of that new policeman tenor. He ought to follow the beat splendidly.

Recently a defendant at the Tottenham Police Court in London answered to the name of Goushoukoneroski. He has been besieged by New York publishers for the right to use his name as composer on the title pages of works by several American musicians.

London's Society of Dance Teachers has banned the latest American steps. There are more where those came from—unfortunately.

A certain famous tenor remarked to the usually silent Tom Bull, the veteran ticket general at the

Métropolitan: "I'm delighted about Tibbett. It is rare for a baritone to be received like that." To which Bull replied quietly: "Or for a tenor, either."

It was a successful week for young American artists. Lawrence Tibbett scored in Falstaff, and Alton Jones made his mark in a piano recital at Aeolian Hall.

Someone digging around in the scrap book of the late Joseph Jefferson discovered that the actor was an ardent collector of what he considered clever limericks. According to the searcher, the best in the series were these:

There was a young lady of Siam,
Who said to her lover, young Priam:
"If you kiss me, of course, you'll have to use force,
But God knows you are stronger than I am."

There was a young sculptor named Phidias,
Whose work most people thought hideous:
He made Aphrodite without any nightie,
Thus shocking the ultra-fastidious.

There was a young woman named Banker,
Who slept when the ship came to anchor.
She awoke in dismay when she heard the mate say:
"Hoist up the top sheets and spanker!"

There was an old monk of Siberia,
Whose life grew wearier and wearier.
With a hell of a yell, he burst from his cell,
And eloped with the Mother Superior!

But how about the imperishable lines concerning the young lady of Niger, who smiled as she rode on a tiger?

We always intended to write a limerick beginning, "There was a composer named Stcherbatcheff," but we never could find a perfect rhyme for his name.

Meanwhile we are working on a pathetic ballad entitled, I Didn't Raise My Boy to Be a Tympanist.

In the MUSICAL COURIER, issue of December 18, there was an article in which Florence Trumbull tells of her part in the early instruction of Alexander Brailowsky. That pianist sends us the attached letter:

New York, January 4, 1925.

Dear Sir:
I have read in your paper some statements concerning myself, which require correction.

As regards my piano studies, it is right that I went to Vienna as a boy, to become a pupil of Leschetizky. In the beginning of my course at his studio, as was customary with all his pupils, I was entrusted to an assistant (Miss Trumbull) in order to be initiated into the rudiments of what the master never cared to be called his "method." That part of my career presents nothing peculiarly interesting or exceptional enough to be made the subject of an article.

However, the tone in which it was written attracted my attention and impressed me unpleasantly.

I cannot endorse the attitude of the lady in question, which seems to place her on an equal footing with Leschetizky in so far as my case is concerned.

My reverence for my great teacher and my sense of justice prompt me to ask you to publish these lines. Thanking you,

Very sincerely yours,
ALEXANDER BRAILOWSKY.

There is hope for our country. The news columns of our New York dailies are becoming musical. The World, in describing some recent murders, headlines: "Six Carmens Die at Lovers' Hands."

The most astounding news we have heard for many a day is that Lawrence Tibbett, hero of the Falstaff revival and a mere singer, is able to play on the piano any orchestral score at sight. Paolo Gallico vouches for the truth of the phenomenon.

A wag writes to Variations, asking whether Berlin was named after young Irving Berlin, composer of What'll I Do? No, dear wag, the composer was named after Berlin—a long time after.

Richard Strauss indignantly denies the report that Borden or Sheffield Farms have secured the American rights for his Whipped Cream.

At the Automobile Show, we are told, someone asked a wandering pianist: "Which is your favorite machine?" He answered absent-mindedly: "The Welte-Mignon." The story would be just as good had he mentioned the Duo-Art or the Ampico.

Walter Damrosch gave a New Year's luncheon to ninety musicians at his home last Saturday. The occasion was a jolly one, the host's only speech lasting two minutes and its sole revelation being the name of the person—female—who brewed the excellent beer.

LEONARD LIEBLING.

CRITICISM

In reply to some questions asked editorially in the December 18 issue of the *MUSICAL COURIER*, Deems Taylor of the *World* gives a few items of information that are interesting and serve to shed a little light on the matter.

The question we asked was whether the dailies could not publish fairly extended analytical reports of the musical events that crowd our seasons. We permitted ourselves the opinion that adverse criticism was not half as much to be feared as silence, and that the appearance of newcomers should be covered, since that, at least, is news.

Mr. Taylor replies that one paper employs a staff sufficient to provide critical analysis of the musical events of the season, but adds that the members of this staff "accordingly devote at least one-half of their time and energy to reporting and appraising recitals and concerts that deserve neither chronicle nor comment."

Probably. But how is the critic to know this unless he is present at the recital? And surely, if it is worthy of neither chronicle nor comment he need not remain after he has discovered that fact—and, even so, if critical appraisal has any meaning or value, it would seem to be up to the critic to hear at least enough of the offering of a newcomer to tell the public it is worthless, if it is worthless.

Mr. Taylor goes on to say that Adolph Ochs of the *Times* "once remarked that 'No event is news that is of interest only to those immediately concerned,' and fully six hundred of the season's thousand events, I should say, fall under that category."

Well, maybe. But if that is the strict limitation of news, how account for, say, the obituary column and the lists of minor accidents? Those things can be of interest only to those immediately concerned—that is to say, the person who is injured or dies and that person's relatives and friends. Are we then to suppose that such a person has more relatives and friends than an artist who gives an Aeolian or Town Hall recital? It does not seem quite logical. At least the critics might be willing to bury the recitalist and write his obit.—as, according to Mr. Taylor, six hundred of the season's events richly deserve.

Mr. Taylor then says: "Outside the orchestral concerts and a few recitals by great performers, most New York recitals are given in the hope that the music critic may be induced to attend and write favorable criticisms—or at least criticisms from which favorable opinions may be culled. If you doubt this, read any critic's mail for a week, note the number of requests 'hoping that you will appear in person,' observe the pressure that is brought to bear upon him from all imaginable angles—professional and social—all with a view to persuading him, or compelling him, if possible, to write signed criticism of certain recitals. Why does the *MUSICAL COURIER* think it is my duty to play that game?"

The *MUSICAL COURIER* does not think it, nor has the *MUSICAL COURIER* ever suggested it. What the *MUSICAL COURIER* does think is, that it would be of interest to many readers of the daily papers if exact information were given as to the artists who give recitals in this town. One of the most striking features of American musical criticism is that it is almost never definitely adverse. If, as Mr. Taylor says in another line, a critic's first duty is to the art upon which he comments, then why should the critic not perform that duty by pointing out the gold and the gold-bricks? To take a parallel art by way of illustrative example, if we read the book reviews in the section of the dailies devoted to new publications we get flat statements as to the inexperience of the authors, the poorness of their style, the too great length of their books, and so on. And the interesting feature of this, in its reference to Mr. Taylor's remarks, is that books that are so condemned are, yet, reviewed. That is to say that these books are not merely relegated to the category "that deserves neither chronicle nor comment." Yet who can be interested except the author and publisher and their friends—and prospective purchasers?

In the music field this list of those interested and of prospective customers is often greatly enlarged. There are few debutants who reach the recital stage for their initial bow to the public entirely by their own resources. They are generally aided and partly or wholly financed by clubs or individuals, or groups of individuals, who are extremely anxious to get expert information as to the artistic possibilities of their protégés and look to the critics to give it to them. There are also clubs all over the country, conducted for the most part by women who have great belief in the importance of musical culture but generally little technical knowledge, who engage artists for home consumption. They depend upon the expert knowledge of others, those others being for the most part the professional critics.

It is, of course, unfortunate that letters should be written to the critics of the dailies, or that pressure should be brought to bear upon them. That is reprehensible in the extreme, nor does it do any good. For an unwarranted puff never gets an artist anywhere, and what the artists and those interested in them really want to know is the truth.

Of course they want success. Whether good or bad, the artist who steps out on the concert stage for a public performance has behind him a great many years of hard work, and all do, certainly, wish to hear nice things said about their efforts. But they also wish to know the truth, and if, as Mr. Taylor says, they request the critic to be present in person, is it not often with a desire to know the truth, to get expert opinion, whether it hurts or not? From many years' intimate association with artists and their backers we know that it is. Artists rarely desire to win success that they do not deserve. There are not many charlatans in the profession. The mere fact that they spend years trying to learn to play or sing goes to show that they have some artistic goal that would not be satisfied with a success built upon false pretenses, even if such a thing were possible, which it is probably not.

Mr. Taylor doubts if the public is greatly influenced by newspaper criticism. "It is easy to say that the critics make or mar musical careers," he writes, "but I don't believe it would be easy to prove. It is true that the critics can call the public's attention to the artist, or delay having that attention called; but further than that they are powerless. Some great performers are praised alike by critics and the public, and a good many very mediocre ones are a huge success with the public despite the fact that they are generally damned by the critics."

Exactly. And it seems that Mr. Taylor understood that the *MUSICAL COURIER* in the editorial which called forth all this comment asked for favorable criticism of artists. The *MUSICAL COURIER* did not intend to do that at all. What it did ask was whether it would not be possible for the dailies

to make comment upon recitals and concerts, and remarked in that connection that there is nothing so damning as silence. Adverse criticism is often the best advertisement. Nothing has made the success of "modern" music more certain than the statements of the critics as to its noisy and discordant character; nothing has better advertised Richard Strauss than the conflict of critical opinion regarding his symphonic poems and sensational operas; nothing has served better to advertise Koussevitzky than the comments that have been made about his "dramatizing" of Schubert's unfinished symphony; nothing has given jazz the artistic standing it has but the opposition it has been subjected to.

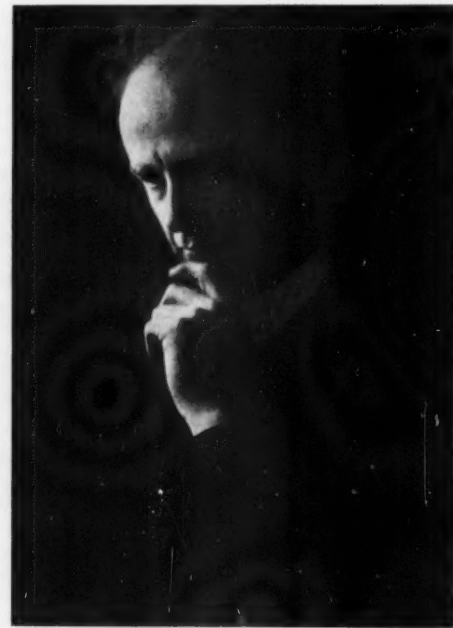
Mr. Taylor may answer to this that, obviously, silence is the best curb of mediocrity and that, therefore, the present custom of the papers to receive many musical offerings with silence is, after all, to be commended. But the unfortunate result of the custom is that good, bad and indifferent are all touched on occasion by this blight of silence. And while there is adverse criticism that aids, there is also adverse criticism that injures; while there is favorable criticism that aids, there is also favorable criticism that leaves the public cold. Some little thing catches the public's attention, and it is always difficult to say what it is. It is doubtful if the critic can tell what it will be, nor should it concern him. That is the job of the advertising man. All that the critic can be expected to do is to give his readers the benefit of his expert technical knowledge. And the *MUSICAL COURIER* still fails to perceive where the element of silence enters into the problem.

We must add that this is not a personal matter, nor are we criticising the critics. Still less are we asking them "to play the game" of artists who want favorable lines for advertising purposes. We are merely discussing the matter in a constructive spirit with the hope of establishing musical art in America on a more solid basis of merit, so that artists will get their deserts according to their merit and their public appeal.

I SEE THAT—

Lawrence Tibbett created a sensation at the Metropolitan last Friday in Falstaff.
May Peterson gave eighteen encores when she sang at the Florida State College for Women.
Eighteen famous pianists appeared in a benefit concert in New York last week.
Hempel sails for home today on the Mauretania.
An interesting musical evening was given at the Clarence Adler studio on December 20.
J. Lewin is manufacturing a cigar especially for singers.
The Women Organ Players' Club is the name of a new organization.
Sue Harvard and Vladimir Dubinsky will be soloists at the Dickinson Friday Noon Hour of Music January 9.
The St. Cecilia Choral Club, Henrietta Speke-Sceley founder and director, celebrated its silver jubilee.
Thomas Wilfred's clavilux recital drew a large audience to Aeolian Hall December 26.
The annual Regeneas Christmas party was as usual a delightful vocal and gustatory feast.
Os-ke-non-ton, Indian Chief, announces a recital at Town Hall on January 22.
Gladys Axman, American prima donna, appeared in six cities in Faust, Cavalleria Rusticana, Tosca and Tales of Hoffmann with the San Carlo Opera Company.
Despite the big week-end storm over 700 persons attended the third Mozart musicale of January 3.
Frederick Gunster, tenor, now on his third Southern tour this season, is making his third appearance in Atlanta within the past three years.
Rosenthal will give his second New York recital on Saturday afternoon, January 17.
The London String Quartet has arrived for its tour of the United States.
John Powell will be under the management of the Wolfsohn Musical Bureau next season.
Barcelona recently celebrated Clave's hundredth anniversary.
An injunction suit has been filed by the Chicago Opera to prevent Chaliapin's singing Faust with the Washington National Opera Company.
Luella Melius scored a notable success in recital in Paris.
Toscanini will undertake the completion of the final act of Puccini's unfinished opera, Turandot.
The Carnegie Fund has promised a subsidy of £6,000, which will enable the British National Opera Company to complete its spring season.
Lucrezia Bori and John McCormack sang to millions over the radio on New Year's night.
On page 47 there appears a talk with Guy Maier and Lee Pattison on two-piano music.
Louis Graveure will give a request program at his Aeolian Hall recital on January 10.
The Landestheater, an historical theater in Prague, is to be demolished.
Sir Ernest Palmer has founded an Ernest Palmer Fund for Opera Study at the Royal College of Music, London.
L. L. Little has opened his own managerial office in the Knickerbocker Building, New York.
The Vienna Volksoper has closed its doors for an indefinite period.
Wilhelm Furtwängler made a striking success at his American debut.
On page 51 Hanna Brocks gives a few personal hints to the vocal student.

Carmine Fabrizio, concert violinist of Boston, passed away on December 21.
Walter Damrosch gave a luncheon for his colleagues last Saturday afternoon.
Members of the orchestra which plays for the Ravinia Park Opera will receive a \$12 a week wage increase.
Inez Barbour has postponed her New York recital from January 14 to a date in March to be announced later.
The Chicago Musical College Summer Master School catalogue has just come from the press.
The Franco-American Musical Society is to have two concerts this season at Aeolian Hall.
Tito Shipa wins splendid press criticisms wherever he appears.
In this week's issue Eleanor P. Sherwood discusses the standpoints of the late William H. Sherwood as pianist and teacher.
The Bush Conservatory, Chicago, has purchased the orchestral library of the late Anton Seidel.
Mme. Landowska of Paris, mother of Wanda Landowska, harpsichordist, died in Paris last week.
Will Van Hoogstraten will again conduct the Stadium Concerts next summer.
Howard H. Potter has been elected a member of the board of directors of the Chicago Musical College.



WILHELM FURTWÄNGLER,

young German conductor, successor of Nikisch at Leipzig and Berlin and director of many other important concerts and series throughout Europe, made a striking success at his American debut with the Philharmonic Orchestra on Saturday evening, January 3, at Carnegie Hall. At the close of the evening he received an ovation surpassing that which any conductor has won in many years at a New York debut.

MUSICAL COURIER READERS

"IF IT'S MUSIC YOU WANT, KEEP AWAY FROM THE RADIO!"

To the Musical Courier:

Thanks for your editorial in last week's issue of the MUSICAL COURIER on the radio situation, and indeed for your consistent hammering all along the line in the interests of the music business and those associated with it generally.

Last spring you were good enough to print some observations of mine based on the possible action of Congress pertaining to a proposed new copyright law. At the end of those remarks I predicted that the radio craze, in so far as it applied to music, would inevitably decline. There is already plenty of evidence to show that this prediction is being fulfilled.

It is not so much that the radio fans are interested one way or the other in the questions of equity involved. Frankly, very few of them are. What is killing the radio from the musical standpoint is the dull monotony of the trash that finds its way into the parlor night after night.

People who didn't even own a receiving set a year ago and who subsequently became radio bugs with a real buzz, are today regarding their outfits with mild interest, and in many instances with significant indifference. I have attended no end of "auditions." In not a single case did the enthusiast who operated the dials permit any "musical" number to be heard through to its completion. Invariably we were switched to something else, sometimes a bit better, usually far worse.

There must be a reason for this. Good things for the ear and intellect are not thus churlishly treated.

You can't go on murdering music forever. Even a radio bug tires of the slaughter.

Have courage! The situation will cure itself. There are millions in America who want their music and who will find a way of getting it and enjoying it at the same time. And that way will not be via radio any more than it has been ever since music brought a message of solace and inspiration and happiness to mankind.

The day is approaching—one sees the dawn even now—when a sane return to the pianoforte and other musical instruments in the home, and to the voice of oneself or one's friends, will be celebrated in the homes of America with the same warmth that greeted the return of the Prodigal Son.

The radio will find plenty of scope for usefulness without outraging one's sensibilities by its tortuous attempts to destroy the soul of one of God's finest gifts to His creatures!

No doubt we shall adopt some such slogan as this: If it's Music you want, keep away from the Radio.

Of course, there will be exceptions. But they'll only prove the rule.

(Signed) ARTHUR A. PENN.

Bayside, N. Y., December 9.

MARY MAGDALENE

To the Musical Courier:

My attention has been called to the following in your issue of July 3, 1924, under Reviews and New Music: "The Resurrection (Sacred Song) by Pearl G. Curran."

It is several years since this reviewer devoted earnest attention to the Bible, but he is inclined to quarrel with Miss Curran both about the spelling and the number of syllables in "Mary Magdalene." Miss Curran gets four syllables out of it.

I (Pearl G. Curran) have been a close student of the Bible for the past thirty years, and besides reading it for devotional and musical purposes, am making a careful, daily study of it, and I think my critic will find that all four of the Gospels, Matthew, Mark, Luke and John, spell Magdalene as I have.

My authority for its pronunciation will be found in many ordinary dictionaries, and in The Popular and Critical Bible Encyclopedia and Scriptural Dictionary, edited by Rt. Rev. Samuel Fallows, A. M., D. D., LL. D.; associated editors, Andrew C. Zenos, A. M., D. D. (McCormick Theological Seminary), and Herbert L. Willet, A. M., Ph. D. (University of Chicago), and published by The Howard Severance Company of Chicago.

From this I quote: "Magdalene (Mag-da-le'-ne) (Gr. Maydahyr, Mag-dah-lay-nay') a fem. adj. form of Magdala. A surname, indicative of the place of residence, or nativity, of one of the Marys of the New Testament, used for the sake of distinction: (Matt. XXVII: 56, 61; XXVIII: 1; Mark XV: 40, 47; XVI: 1, 9; Luke VIII: 2; XXIV: 10; John XIX: 25; XX: 1, 18). . . . Magdala, a town mentioned in Matt. XV: 39, and the probable birthplace of Mary Magdalene, i. e., Mary of Magdala."

I also refer to the Century Dictionary and Cyclopedia, Vol. IX, Proper Names: "Mary Magdalene (Mag-da-le'-ne) or as English Magdalen."

And also the New International Encyclopedia: "Magdalene (Mag-da-len, or Mag-da-le'-ne)."

I trust I have satisfied my critic and with all good wishes,

(Signed) PEARL G. CURRAN.

Pelham Manor, N. Y., December 1, 1924.

[Miss Curran is quite right, which, however, does not alter the fact that the ordinary English designation of this Bible character is Mary Magdalen. Our reviewer's only point was that, the song being in English, the customary English form of the name in three syllables would have been more practical.—The Editor.]

Didur's Birthday Cake

The MUSICAL COURIER carried an account last week of the birthday dinner and dance given by Joseph Landau on December 28 at the Hotel Plaza, in honor of Adamo Didur, his life long friend, distinguished and much beloved basso of the Metropolitan. Following is a complete list of the guests who gathered to celebrate the event and, incidentally, to see Mr. Didur, very deftly, cut the large birthday cake bearing twenty-five candles on one side—twenty-five candles representing how old the basso feels and "almost" looks: Mr. and Mrs. Leon Rother, Mr. and Mrs. Giuseppe De

Luca, Edith Prilik, Nanette Guilford, Sol Hurok, Miss Berger, Giuseppe Bamboschek, Anna Fittzu, Andres de Seguro, Cesare, Sturani, Beniamino Gigli, W. Zbyszko, Gennaro Papi, Mr. and Mrs. Mark Dintenfass, Mr. and Mrs. Ludlum, Mr. and Mrs. H. O. Osgood, Dr. and Mrs. Oppenheimer, Olga Lee, Dr. and Mrs. Marafioti, Mr. and Mrs. H. Gersensang, Mr. and Mrs. George Bernard, Mr. and Mrs. Starr, Mr. and Mrs. Eugene Bernstein, Constance Hope, Mr. and Mrs. William Thorne, Leonard Liebling, Helen Fountain, Josephine Vila, Rhea Silberta, Winold Reiss, Mr. Baumgarten, Mr. and Mrs. R. Jones, Mr. and Mrs. Lajos Shuk, Mr. and Mrs. M. Gobert, Rita Minton, Mr. Yeckalsky, Marie Rappold, Lillian Rappold, Mr. Jacobs, Mr. and Mrs. I. Weiman, Hortense Hammerslough, Mr. and Mrs. Levine, Dr. Milton Bender, Marguerite Vignon, Jadwiga Janiewicz, Edward Lankow, Samuel Geneen and Miss St. Clair. The party was a huge success and Mr. Landau was voted a genial host.

Second Informal Musicales

On Sunday afternoon, January 4, the second of a series of three informal musicale-teas, being given by Adelaide Beckman and Frances Foster, was held in Mary Stuart's attractive studios in Carnegie Hall. Many persons prominent socially and musically attended, creating an informal and delightful atmosphere which so affected one Russian artist (his name unknown) that he got out his cello and improvised a charming number which was much appreciated by those present. Another appearing on the program of the afternoon was Walter McNally, the Irish baritone, who was heard first in the Pagliacci prologue and then in two Irish songs which he rendered beautifully. He revealed a good voice and style and has an added asset in an ingratiating manner. Next came a young soprano, Margherita Tirindelli, the daughter of Pier A. Tirindelli, Italian composer, who made a favorable impression upon her listeners. Hers is a voice of lovely, fresh quality and she is aided by a fine intellect in her interpretations. The writer heard Miss Tirindelli some eight months ago and she has made remarkable strides since then. The voice is now well placed and there is a fluency and certainty of production that is pleasant to note. She sang an aria from Mephistopheles and a delightful song of her father's, Springtime, both of which were well received. Genial Phillip Gordon, the young American pianist, played beautifully and with fine technique, familiar numbers by Liszt, Chopin, Beethoven, Dohnanyi and Von Weber.

A novelty came in the form of a short and amusing little talk of only two minutes by Beatrice Fairfax (in private life, Mrs. James Wolf, wife of the Metropolitan basso), who impressed with her natural charm and ready wit. Following the music there was dancing and tea.

The success of these musicales (this is the first season) is very apparent and much interest is being aroused. The final one will be given on Sunday afternoon, February 1. Next season Miss Foster and Mrs. Beckman plan to give a longer series.

Alda and Fleta to Broadcast

The Victor Talking Machine Company announces that the next artists to appear in its series of radio concerts, broadcasted through WEA, will be Mme. Frances Alda, soprano, and Miguel Fleta, tenor, both of the Metropolitan Opera Company, on Thursday evening, January 15.

Thomas, Mellish and Salvi at Biltmore

The sixth musicale in the ballroom of the Biltmore Hotel will be held on Friday morning, January 9. The artists appearing on this occasion are: John Charles Thomas, baritone; Mary Mellish, soprano of the Metropolitan Opera Company, and Alberto Salvi, harpist.

Segall to Play New Old Work

Arno Segall, making his debut in Carnegie Hall on Tuesday evening, January 14, will include in his program an

NEWS FLASH

Chicago Opera Enjoins Chaliapin from Singing in Washington

Chicago, January 3—Feodor Chaliapin will not appear as Mephistopheles in Gounod's Faust in Washington, D. C., with the National Opera Company on January 26, 1925, if an injunction suit, filed on December 31, 1924, in the Circuit Court of Chicago by the Civic Opera Company, is successful. The bill avers that Chaliapin has contracted with the Chicago Civic Opera Company to sing in Boris Godunoff in Washington on February 10, when the Chicago Civic Opera is on tour, and declares that the receipts for that opera would be decreased if he appeared earlier in Faust with another company.

The Musical Courier learns that the Chaliapin contract with the Chicago Opera stipulates that the famous basso shall not appear in any city to be visited on tour by the Chicago Civic Opera within ten days before or ten days after his appearance with the Chicago Civic Opera. As the performance of Faust by the National Opera in Washington is scheduled for January 26 and Chaliapin's appearance with the Chicago Civic Opera in Washington for February 10, fifteen days will have elapsed. On the other hand, this paper learns that a private arrangement was made between Messrs. S. Hurok, Chaliapin's manager, and Herbert M. Johnson, business manager of the Chicago Civic Opera, whereby Chaliapin should not appear in any city to be visited on tour by the Chicago Opera until after he had sung with the Chicago organization. This arrangement was unknown to Chaliapin when he signed with the National Opera Company of Washington.

Jacques Samossoud, conductor of the National Opera, came to Chicago and tried to persuade the Chicago Opera to give its consent to permit Chaliapin to sing with the National Opera as advertised in the Washington papers. After an exchange of telegrams in which important personages in politics in Washington stated that the National Opera would guarantee any losses incurred through Chaliapin's appearance in Washington with the National Opera, the Chicago management still refused permission. To Samossoud's entreaties Mr. Johnson answered that the Chicago Opera had to protect Mrs. Kate Wilson Greene, the Washington manager, and turned down all proposals made by the representative of the National Opera. Likewise, President Insull refused to hear any suggestions from Washington and, as it was learned that Chaliapin wavered and even promised Samossoud that he would appear with the National Opera in Washington as per contract, the Chicago Civic Opera lost no time and applied for an injunction restraining Chaliapin from appearing in Washington with the National Opera on January 26. On Friday, January 2, Judge Ira Ryner issued a temporary injunction restraining the singer from singing with the National Opera in Faust on January 26.

Rene Devries.

anonymous composition of the sixteenth century arranged by the English pianist, Harold Craxton, which will have its first hearing in America.



EIGHTEEN PIANOS ON THE METROPOLITAN OPERA STAGE.

And eighteen pianists, though only the outstretched hand of one in the upper left-hand corner can be seen. The size and indistinctness of the photograph makes it hard to identify them, but the one at the rear piano in the second row from the left looks like Harold Bauer and two pianos forward in the same row one finds the tawny mane of Elly Ney. The figure standing in the rear is Walter Damrosch, who gave the time for the whole eighteen in the numbers which they played together. (See story on page 5). (Kadel & Herbert photo.)

K O C H

"A LARGE HOUSE DISPLAYED INCREASING ENTHUSIASM THROU

NEW YORK

Lawrence Gilman, Herald Tribune, December 14

Kochanski is rapidly making it clear to attentive concertgoers that he is to be ranked among the most admirable violinists now before the public. He is a superb technician. He plays with a tone that is almost always transparent, distinguished and beautiful; his bow arm should be the envy of many a well-advertised fiddler; he responds to beauty and mood like a poet and he phrases like a musician.

Olin Downs, Times, December 14

These melodies (Suite Populaire Espagnole) fiery, caressing, capricious as the case may be, are idiomatic for the violin and they were presented with feeling and brilliancy by Kochanski.

W. J. Henderson, Sun, December 15

There were opportunities in plenty for the display of Kochanski's vivacious talents. This artist's sound qualities of ripened musicianship blended with a rapier-like temperament and an unusual program provided an afternoon of rare enjoyment.

Deems Taylor, World, December 14

The young violinist brought his usual skill and artistry to a generous and exacting program.

Irving Weil, Journal, December 15

His performance of this music (Suite Populaire Espagnole) was the high spot of the afternoon. The suite was played with a complete grasp of its difficulties and an equally full exposition of its spirit.

W. P. Tryon, Christian Science Monitor, December 15

People who like violin playing, but who are willing to give their time and money only to the most accomplished kind, can count on that kind from Kochanski.

Journal of Commerce, December 15

Kochanski once again demonstrated his masterly musicianship. It was an afternoon of good violin music interpreted by a genuine artist.



Rochester Times-Union, December 24

Undoubtedly one of the three greatest violinists now before the public. He has it all—a technic that is extraordinary even in this age of technical wizardry, a tone of surpassing beauty, youth and poetic rapture. Was received with great enthusiasm.

ROCHESTER

Rochester Democrat a

Kochanski repeated his success. He played the violin, with so much authority and enthusiasm carry to his hearers.

STEINWAY PIANO

Dates for the Season
CONCERT MANAGER

KOCHANSKI

RO...UT THE RECITAL."—Lawrence Gilman, in the *New York Herald Tribune*.

TOUR

Philadelphia Record, December 12

Played with a tonal beauty and variety of color that brought a great ovation.

Philadelphia Eve. Ledger, December 12

A large and beautiful tone, a fluent technic and the ability to resolve a solo part into an ensemble.

Philadelphia Bulletin, December 12

His playing was marked by sensitive feeling and brought out new beauties of the difficult and exacting score. His polytonic effects were rich and even and the elaborate cadenza was played with deceptive ease and smoothness.

Washington Times, December 10

Kochanski's harmonics were exquisite with virtuosity in double stops that were thrilling.

Baltimore American, December 11

A breadth of style combined with a delicacy and sureness of finished phrase and an altogether fine and musicianly insight.

Baltimore Post, December 12

Only one who has earnestly studied the violin can realize what Kochanski's performance required. His scope seemed unlimited, the most pretentious runs and double harmonics being given easily, smoothly and without effort.

Baltimore News, December 12

Kochanski mastered its stringent difficulties with consummate skill and superb confidence. His violin sang with really poetic beauty at times.

Philadelphia North American, December 12

Kochanski amply sustained his excellent reputation. The performance of the concerto was notable chiefly for the admirable balance maintained.



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...GEORGE ENGLER

Rochester Eve. Journal and Post, December 24

He easily takes rank among the leaders in violin music. He produces a tone of rare beauty. Kochanski is a master of his instrument. A continuous flow of most beautiful melody came from his bow.

Rochester Review in Christian Science Monitor, Dec. 15

Kochanski's beautiful art won him an ovation.

Aeolian Building, New York

VIENNA

(Continued from page 5)

circumstances connected with the collapse of the Volksoper are rather mysterious and none too pleasant, if the word of the "Betriebsrat" (the chosen leaders of the Volksoper's employees—every theater has such a "Betriebsrat," as a democratic achievement resulting from the 1918 revolution)



MATTIA BATTISTINI, the "aged prodigy," sixty-seven years of age and still the idol not only of his native Italy but of all Europe. (From a cartoon by Dolbin, Vienna.)

goes for anything. They claim and offer evidence to the effect that the receipts of the past month, 1,200 millions, were sufficient to cover the expenses for that period which ran up to forty millions a day. They ask what has become of the money, and their question seems justified.

SAD FIGURES

The disclosures which have been made in this affair threw a painful light on the earnings of the bulk of the musicians and artists in present-day Central Europe. The average salaries paid to the Volksoper's singers ran between \$30 to \$40 a month; what the poor choristers may have drawn for their faithful and exacting services, we are left to conclude for ourselves. These people are now abandoned to starvation and destitution amid one of the worst theatrical seasons in the history of the city.

Whatever the future may hold for the Volksoper, it seems assured that Dr. Fritz Stiedry, who had been its director in succession to Weingartner, will disappear from Vienna's musical activities. It is painful to learn that the salary of this efficient conductor and director was exactly \$150 a month. Knowing this, one is not surprised that a man of Felix Weingartner's reputation and earning-power was bent on making money during his leaves of absence from the Volksoper!

A MERGER IN SIGHT.

The fate of the Volksoper is still dark, and speculation is rife as to what will become of it. Many had hoped that the municipality of Vienna would respond to the S. O. S. signals sent out by Dr. Stiedry and his financial backers. Your correspondent is in a position to explain just why the municipal authorities have failed to help out, and what their most

secret plans are. They aim not at a control of the Volksoper but of the Staatsoper, and are patiently and quietly waiting for the moment when the Government will abandon this costly luxury. The day seems not to be very distant, for it is an open secret that even now, in December, 1924, the Staatsoper has already completely exhausted the 1925 state subsidy which the Government, at the behest of the omnipotent controller, Dr. Zimmerman, has allotted to it. The municipal authorities know that—and they know that they may soon get the Staatsoper at a cheap price. Unlike the Government officials, the municipal departments for art and for finances seem to cherish a definite plan with regard to the Staatsoper: to merge it with the Volksoper, which is to become a branch enterprise, to be operated with the same company and the same orchestra. The plan is a good one. The inheritance which Dr. Strauss has left at the Staatsoper is a company of innumerable singers drawing enormous salaries for involuntary idleness. If the merger comes into effect, the tremendous expenses which are now being squandered at the Staatsoper will be fructified; and the Volksoper will no longer be a more or less provincial theater but an opera house which commands the services of first class singers. And the poorer class which is starving for opera at moderate prices (but not of the less than moderate quality which the Volksoper had to offer) will get what they want; and, last but not least, the huge deficit of the Staatsoper, which the taxpayers are now defraying without getting any tangible results (for no one here can afford to pay dollar admission prices out of crown incomes) will vanish, or at least diminish.

VIENNA "INTERNATIONALS" REORGANIZED.

That inevitable monetary question, which has caused and precipitated the collapse of the Volksoper, is, and now more than ever, the principal moving spirit in all artistic difficulties. It has condemned the Austrian section of the International Society for Contemporary Music—and let us not forget that this was the nucleus of the big international organization which the society now represents—to involuntary inertia for the first portion of the present season. The reason was not lack of funds but principally the hesitation to risk productions of problematic and, for the most, "ungrateful" new works at a time when even the pet composers of the broad public were played to empty houses. The Vienna "Internationals" have now ventured the experiment, and the result was surprising even to the optimists among them: a crowded hall was present to hear the modern music offered. Needless to say, high society kept aloof; but the first of the five concerts planned revealed the fact that there are large circles of intellectuals who are tired of the eternal Puccini-Strauss routine, and, with all due reverence for the great classics, are eager to embrace new, and, above all, novel music, at moderate prices. If there is any fault to be found with the first program of the season, it lies in the fact that the works offered were, in some cases, too little removed from the ordinary and accustomed. I allude principally to a group of four songs by Felix Petyrek which might as well have graced the program of any star recital in their mild mixture of Wagner and Wolf influences. Needless to say, there is no reproach intended against these two masters: their work furnishes to a great extent the structure upon which the present generation, however radical, will have to build. But let us build on their ground, instead of simply turning the old soil over and over again. The Milhaud Sonata for flute and piano surely is not music of the daring sort and may do a lot to banish the awe which the mere name of this composer inspires with certain of our contemporary music lovers; it is not "wild" music, but it aims to mould a new substance into given forms, and is interesting from a formal point of view. All through the three movements the same themes recur again, and they are worked up from a mild and bucolic beginning to a more and more gripping climax until they abandon themselves in exuberant dance rhythm of Spanish color. Alexander Schonschin, the Russian, was again heard with his song cycle, *Der undurchbrechliche Kreis*, with Oscar Jölli, who sang it at Salzburg, as soloist and as interpreter of two conventional songs, dedicated to him, which the same composer has made of two poems by Rainer Maria Rilke. Zoltan Kodaly's beautiful sonata, op. 8, for cello solo, is long familiar as a brilliant piece of instrumental music; Maurits Frank, late of the Hindemith Quartet and now first cellist of the Vienna Philharmonic, played it remarkably fine, closing the program with the cello solo sonata, op. 25, No. 3, which Paul Hindemith has dedicated to his old-time companion—a piece replete with concentrated energies which are forcibly brought to bear within five short movements.

Notwithstanding some mental reservations towards certain pieces it was a stimulating program and an auspicious debut for the season. It is interesting to record that the Vienna section has gained added weight from the presence of Alban Berg, who has recently joined the committee; in addition to him and to your correspondent, the Austrian section now comprises, among others, Paul A. Pisk and Egon Wellesz, composers; Dr. Paul Stefan and Dr. Erwin Felber, the Vienna critics, and Friedrich Wührer, the pianist.

KREUTZER SONATA RECOMPOSED.

No more forcible evidence could be imagined for the importance and necessity of the I. S. C. M., here and elsewhere, than the fact that applications for membership are now being filed by composers—names may follow—who only a short time ago were the self-chosen pillars of musical conservatism in this territory. Modernism is becoming a means for popularity, and some of those who have only recently decried the Vienna group as a mere "clique" are now very eager to join their fraternity. But while the professional musicians are gradually awakening to the aims of these pioneers of modernism, the public is not quite able to keep pace with them. Wild scenes, for instance, accompanied the local premiere of Paul Hindemith's Chamber Music No. 1 in the first of Rudolf Nilius' chamber concerts given with a group of Philharmonic men. Not having heard the Donaueschingen premiere of this piece, I am not in a position to say whether or not, as some hold, the seemingly baffling qualities of Hindemith's composition were due to an unelastic performance. I, for one, found nothing baffling nor disturbing in the composition, which is nothing more or less than a witty and frivolous grotesque of considerable humor.

The first movement, a short exposition with a literal repetition, was listened to in quiet amazement, but the second, rhythmically strong movement evoked hisses and yells; the good people eased down a little in the third movement—a quartet played by three woodwinds and Glockenspiel!—and even then failed to get the humor of what they seemingly took in deadly earnest. Even the subtitle of the last movement, named 1921, did not open their eyes; a brooding, murmuring noise from which finally emerges a foxtrot of big proportions: the creed of those crazy, revolutionary times when broken-down, battered Central Europe seemed to execute a weird and grotesque dance at its own funeral, on its own grave. In this piece, Hindemith, the man of the hour, has written a music which future historians will probably recognize as the perfect musical image of a distorted epoch. His Vienna hearers did not catch the obvious meaning; they took the jocular movements seriously but derived an undue and undesired hilarity from the foxtrot, which lost its grimly satirical significance in the face of the giggling laughter which accompanied it. Truly, the bourgeois air so inseparably associated here with the Philharmonic Orchestra, was not the proper environment for Hindemith.

By a strange vicious circle, via Tolstoi's novel, Beethoven's Kreutzer Sonata has now made its re-entry into modern music, in a string quartet by Leos Janacek, the eminent Czech composer whose opera, *Jenufa*, has only recently had its American premiere. The new quartet, according to Janacek's statement, was inspired by Tolstoi's book, which should not be taken to indicate that it is "program music" or anything like it. It has a rugged force, a vitality and vigor which recalls the "music of the soil" which a Moussorgski has given us. Its appeal is direct and immediate, though complete understanding of the piece is hampered by those peculiarities of form which characterize all of Janacek's compositions. Again it is a mosaic of motives and themes which the hearer finds difficulty in tracing at all times. But above all, this "grand young man" of seventy is more "modern" and more susceptible to the latent new ideas of his time than many—indeed than most—of his young colleagues.

REVIVING WEBER

A notable event was the recent performance of Carl Maria von Weber's *Die Drei Pintos*, in Mahler's arrangement, in a concert hall. "Arrangement," to be sure, is not the proper word, though it may be applied with more correctness to Mahler's version of Weber's *Oberon*. In the case of the *Drei Pintos*, it is really a new structure which Mahler erected on Weber's ground. Paul Stefan's Mahler biography describes Mahler's meeting, at Leipzig in 1887, with Captain Weber, the composer's grandson, who entrusted the then conductor of the Leipzig Opera with the task of making a complete opera of Weber's sketches. The task was a difficult one: only seven out of the seventeen numbers of the score were, more or less complete, in existence; the rest was left to Mahler's imagination and sense of style. Yet within the short span of a week the complete score of the new Weber-Mahler opera was finished. Virtually only the second of the three acts, and portions of the first and last, are Weber's work; for the rest, Mahler drew on Weber's manuscript notes and, to an even greater extent, on other and less known Weber compositions. The result is an opera which bespeaks Mahler's keen understanding of style by its homogeneity and roundness. Yet the opera did not find lasting success, and its recent revival was almost in the nature of a premiere. Gottfried Kassowitz, a young pupil of Alban Berg, was the conductor of the occasion, the orchestra being a new organization founded by him; a number of more or less semi-professional enthusiasts embodied in the Neuer Wiener Orchesterverein. A chorus of non-professional singers and a number of semi-amateur soloists surely were not the ideal medium for the presentation of a work which calls for so much fluency and swiftness of performance; yet the enthusiasm of the young conductor shone brilliantly in the very creditable production, and though his artists were not always up to the occasion, the enormous educational value of Kassowitz' activities was apparent.

EDITH LORAND SUCCESSFUL

Temperament galore spoke from the playing of Edith Lorand, a Hungarian violinist who already commands a large following here. She does not cultivate her temperamental qualities at the expense of technical finish: her tone is large, beautiful and well poised. I heard her play a sonata, op. 23, for violin and piano by Louis Vierne—whoever he is—and all the virtues of Miss Lorand's talent seemed privileged by this time and sweet Salonmusik. But the Vieuxtemps concerto No. 4 at once brought to light the stuff that she is made of: that of a real big virtuoso. Miss Lorand, I hear, is already under option for an American tour; it is safe to predict for her a fine success over there.

FRIEDMAN TRIUMPHS

What new is to be said of that wizard of the keyboard, Ignaz Friedman? It is he (and almost he alone) of all pianists who succeeds in divesting his instrument from the mechanical and materialistic. Vienna turned out in great numbers to hear him, and a second recital was immediately announced; hundreds being turned away then, a third concert was booked for February. Such enthusiasm has rarely been witnessed in the Grosser Musikvereinssaal in this generally dull musical season. It is not the tremendous technic alone which explains Friedman's magnetic effect upon his audiences; there are many technicians among the pianists, and fewer poets. But it is, perhaps, Friedman alone who combines both qualities in such perfect manner.

TWO NOTABLE YOUNGSTERS

Heinz Jolles, though he gave his first recital here, is not to be classed in the category of debutants, after his notable Berlin successes where he established himself as an interpreter of modern music. Jolles is an undoubted pianistic talent and, though he has visibly already arrived at a certain artistic independence, does credit to his distinguished master, Arthur Schnabel. A tendency for an over-emphasis of intellectualism (especially in the Schubert sonata) may pass as a sign of his youth and lacking experience.

The title of a really great pianist is even today justified for Jacob Gimpel, a young fellow of barely eighteen years and of Russian descent. He is brimfull of talent and personality, and the way in which he masters Scriabin's most difficult pieces is nothing short of marvelous.

FRIEDA KLINK SCORES

The sublime beauties of Bach's rarely heard Christmas Oratorio were disclosed in a Singakademie concert under

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Paul von Klenau. For one, the production was instructive as to the intricate difficulties of the genuine Bach style, as regards the soloists: merely Felicie Mihacsek-Hüni, most musical and versatile of the Staatsoper's young sopranos, and Frieda Klink, the American contralto, struck that note of fervor and subdued passion which Bach demands. The engagement of Miss Klink for so weighty a part in so important a concert was a notable tribute to this young artist who has made a following for herself in Vienna through her last season's recital. Miss Klink sang her Schlummer aria with beautiful tone and deep feeling, which easily explained her success with both public and press. It will be interesting to watch her European operatic career which will open next month with a guest performance as Amneris and in other roles at the Munich Opera. PAUL BECHERT.

Franco-American Musical Society Concerts

The Franco-American Musical Society is to have two concerts this season at Aeolian Hall, on January 18 and February 14. The program of the first concert consists of three Madrigals by Paul Le Flem, entitled *La neige*, *La procession*, *Vrai Dieu, qui m'y confortera*. These works are given on this occasion for the first time in America. In the same group will be two songs of the fifteenth century by Charles d'Orleans with music by Debussy—*Dieu, qu'il la fait bon regarder*; *Yves, vous n'êtes qu'un Villain*. Both of these will be sung by eight solo voices under the direction of Carlos Salzedo, who, with Mrs. E. Robert Schmitz, during the absence of Mr. Schmitz on tour, has the entire management of the Franco-American Musical Society's New York season.

The program is continued by Gitta Gradova, playing the beautiful and original Griffes sonata, one of the best of American works. Greta Torpadie will give the world première of some songs by Prokofieff and Stravinsky, accompanied by Rex Tillson. A world première, too, will be a group of songs by Ethel Leginska sung by Miss Torpadie with the composer at the piano.

An unusually interesting feature of this concert will be *Conte Fantastique*, a tone poem on Edgar Poe's story, the *Mask of the Red Death*. The music is by André Caplet, who will be remembered as a former conductor of the Boston Opera Company. This work is for string quartet and harp and will be played by Carlos Salzedo and the Letz Quartet. This also is a world première, the work having just been published. It is reported to be one of the very finest existing examples of music for this combination of instruments.

Clarence Gustin's New York Recital

Clarence Gustin announces a recital of American opera at Chickering Hall, January 14. Mr. Gustin has been touring the United States featuring the three American operas, *Alglala*, *The Echo and the Castle*, *Agrazant*. In this way he has been aiding the propaganda for American opera initiated by the National Federation of Music Clubs and allied organizations in Cincinnati and Chicago. *Alglala* was given recently with great success at Akron and Cleveland, Ohio. *Castle Agrazant* is to be given in the near future in Cincinnati, and *The Echo* is to be presented upon the occasion of the next biennial convention of the National Federation of Music Clubs in Portland, Ore.

Cecile de Horvath's New York Recital

On January 20 Cecile de Horvath will give a recital in Aeolian Hall, New York, after which she will make a tour of the Southern States. Her New York recital program, which will be an unusually interesting one, will feature the Sonata in B flat minor by Glazounoff.

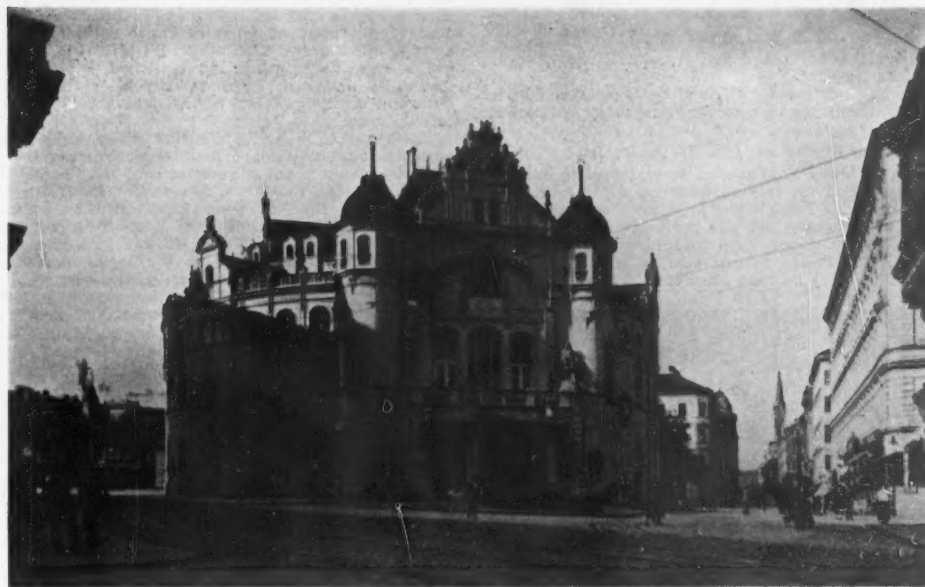
Mme. de Horvath has been playing before huge audiences this season. Everywhere she has proved a distinct box-office attraction. At Bowling Green, Ky., for instance, she played before 1500 people in the all-star series.

Mme. Leschetizky's Debut January 13

Mme. Gabrielle Leschetizky, pianist, director of the Leschetizky Piano School in Paris, and widow of one of the most famous piano teachers of them all, Theodore Leschetizky, will make her New York debut, once postponed on account of illness, at Aeolian Hall on the evening of January 13, her program listing for the principal numbers the Vivaldi-Bach concerto, the Liszt B minor sonata, and the Chopin sonata, op. 35.

Helen Riddell Scores in The Messiah

Helen Riddell, soprano, who was a scholarship winner with Oscar Saenger this season, sang *The Messiah* with the Springfield Symphony Orchestra on the afternoon of December 21, and scored a big success. Arthur Turner, the



THE VIENNA VOLKSOPER,
which has closed its doors for an "indefinite period."

conductor, wrote as follows of her work on that occasion: "Just a few lines to tell you how well Miss Riddell sang at our *Messiah* performance last Sunday. Her *Rejoice* Greatly was the best that I had accompanied for years. Her tone work was good, her diction was all one could wish for, and above all, her brains and musicianship were 'there' as we say. With so lovely and charming personality she will make good, I am sure. Send me some more of her calibre."

Concert at Master Institute

More than twenty-six children appeared in the Christmas juniors' recital of the Master Institute of United Arts (New York) on Saturday, December 27. Throughout the program, which consisted of solo and ensemble numbers, there was sustained a high standard of student work. Five tiny players auspiciously commenced the program with solos, Madeline Mutnick, Marjorie Sable, Eleanor Zipkin and Ethel Baumann, pianists; and Kalman Getter, violinist, all showing fine tone, phrasing and rhythm. Leonard Sable and Selma Cashman, in a group of Grieg, revealed fine technic and sensitiveness of touch, while excellent sense of musicianship was shown in the work of Edna MacKinnon, Mary Haimowitz and Jerome Zipkin. Piano numbers by Frieda Lazaris, Isabel Gordon and Janet Binder indicated an unusually fluent technic and excellent phrasing. Janet Binder showing her versatility in an equally fine rendition of cello numbers. Two blind pianists, Florence Blendes and Simon Peters, in Chopin numbers, showed command of the keyboard and surety and beauty of tone. Three members of one family, Ralph Hollander, violin; Norman Hollander, cello, and very diminutive Arthur Hollander, piano, all gave solos which revealed marked gifts. Arthur again showed these qualities in a duet with a talented little partner, Vera Marks, which proved a success. One family also provided the members of a gifted trio, Laura Binder, pianist; Janet Binder, cellist, and Irving Binder, violinist, who gave one of the afternoon's greatest enjoyments in the miniatures of Frank Bridge played with grace and beautiful ensemble. Two soloists who followed, Minnie Hafter, pianist, and Alma Creasy, violinist, played with poise and finesse, and indicated talents of future possibility. A brilliant interpretation of Moszkowski by Harold Trauman, completed a program of merit on the part of the young students. A large audience attended the concert, and afterwards visited the holiday exhibition of old Russian and Byzantine Icons, held under the auspices of Corona Mundi, International Art Center.

Imandt's Plattsburg Date Changed

The date of Robert Imandt's violin recital in Plattsburg, for the benefit of the Children's Home of New York State, has been changed from January 10 to January 9. This re-

cital will precede the one to be given in Montreal on January 12, and his second Aeolian Hall appearance on January 22. On March 27 he will be assisted by the Lenox String Quartet in a concert to be given by the People's Symphony at the Washington Irving High School.

High Praise for Mme. Julieva

Inga Julieva, the Norwegian lyric soprano who has been winning much success in concert and recital, sang over the radio recently and received many letters of appreciation from "listeners-in." Following is one from Albert S. Wheeler of Bryn Mawr, Pa.:

December 16, 1924.

Dear Mme. Inga Julieva:
How I want to thank you for that splendid recital just listened to, but words fail me. Have gone over the entire vocabulary of adjectives but they all seem inadequate to properly express the impress of your wonderful voice on your unseen audience.

So in my mind's eye I simply lay out the word "beautiful," and sprinkle it over with rosebuds, fresh from the fields, with the breath of God still upon them, trailing them into your name—and placing that name and your beautifully rendered songs in my memory's casket.

Sincerely yours,
(Signed) A. S. WHEELER.

In commenting on Mme. Julieva's singing over the radio the Philadelphia Bulletin stated: "The illustrated recital of Norwegian songs by Mme. Inga Julieva caused us to 'sit up and take notice.' Mme. Julieva has a beautiful voice of considerable power and much sweetness. She showed her ability best in the simpler selections, as *Home Sweet Home* and in her explanation of the themes in her Norwegian Folk Songs."

One of Mme. Julieva's forthcoming reengagements is in Hackensack, N. J., on January 12, when she will sing for the Chaminade Society.

Housman Music Broadcasted

On January 2 the following songs of Rosalie Housman were broadcasted over WAHG: *Cry of the Orient*, Taps, Sunday, *The Rim of the Moon*, sung by John Clair Mon-teith, baritone; *On the Downs*, *The Look and Pierrot*, sung by Marguerite Cobbe, a coloratura soprano. Both of these singers are from the Yeatman Griffith studios. Another composition by Miss Housman, entitled *The Tryptich*, was played by Sam Reichman.

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BRUCE SIMONDS'

PLAYING GIVES EVIDENCE OF HIS ARTISTRY and GROWING POPULARITY

New Haven Journal-Courier.

The admirers of the art of Bruce Simonds, gathered in force at his recital. It was an admirable program which Mr. Simonds presented, interest centering in the Beethoven Sonata. Mr. Simonds opened his program with the Prelude to the second English Suite, permeated with cheerfulness and delicacy of structure which Mr. Simonds, who is a deep student of Bach, revealed with distinction. The Prelude was played with insight and conviction, coupled with crystalline clarity. It was played as Bach should be, with something besides counterpoint apparent. A famous commentator calls it "a document of pure masterdom of technique, intellect and soul." All these are qualities absolutely essential to a perfect interpretation, and each developed in a superlative degree. . . . Evidence of careful analytical study dominated the interpretation given by Mr. Simonds. A grasp of values and keen appreciation of themes, elaboration and color, supplemented by hands that seemed superhuman. The utmost art of art in elimination of all sense of difficulty in the playing of this towering composition. At the conclusion of the sonata, Mr. Simonds was many times recalled. . . . "Bobolinks" revealed Mr. Simonds in the light of a composer. It is brilliant, abounding in crisp staccato chords and arpeggios, with a second movement containing a charming melody made impressive by a sustained legato. Its programmatic quality quite held its own with "Si Oiseau j'étais" by Henselt, of the Liszt transcription of "Hark! Hark the Lark!" and won emphatic approval from the audience which

demanding its repetition. At the close there was a demonstration, and Mr. Simonds added an encore. Mr. Simonds has a superlative technic, a subtle mastery of tone and elegance of style, and there is deeply introspective quality in his playing. T. M. P.

New Haven Register.

BRUCE SIMONDS AT HIGH SPOT OF HIS CAREER

Bruce Simonds, always popular with local concert audiences reached the highest spot in his career last night when he played Beethoven's E-major Sonata Opus 109, before a large audience. There were other interesting things on the program; in fact it ranged, chronologically, from Bach to Bruce Simonds. Without attempting to analyze his interpretation from a technical standpoint, it can be recorded that Mr. Simonds read into his playing everything the great master had in mind when he composed this immortal musical document. He had fire, grace, passion and humor, with an undercurrent of tenderness that bespoke long years of careful study as well as loving appreciation of Beethoven. Perhaps the next more interesting part of the program was that which introduced Mr. Simonds' own composition, "Bobolinks," an airy little thing, of moment only as it gives opportunity to the composer's dexterous fingers. It carries a picturesque little melody, punctuated at intervals by staccato figurations in relief, which combine to leave a pleasant impression upon the hearer. Mr. Simonds was forced to repeat "Bobolinks" before last night's audience was satisfied.



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METROPOLITAN OPERA

(Continued from page 5)

Ford's house, which looked a bit too much like "Saal auf dem Wartburg."

All in all, it is a magnificent production, something for which Mr. Gatti-Casazza deserves a very high mark on the credit side of the ledger.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 29

Mascagni's lovely little one act opera served to introduce Rosa Ponselle in the role of Santuzza for the first time this season. Miss Ponselle was in glorious voice and played the part in a manner that was thrilling. Beniamino Gigli was a Turiddu whose vocal and histrionic attainments threatened to stop the performance at several points for the enthusiasm they incited. Ina Bourskaya sang effectively



LAWRENCE TIBBETT.

who achieved so sensational a success as Ford in the Metropolitan revival of Falstaff last Friday. (Photo © Mishkin.)

and offered a coquettish Lola. Vicente Ballester's Alfio and Henriette Wakefield's Lucia were excellent.

The inevitable Pagliacci performance followed, with Queena Mario as a charming Nedda and Miguel Fleta in the role of Canio. Miss Mario's appealing voice was heard to splendid advantage and quite captivated her hearers. The honors of the presentation, however, were in a large sense monopolized by Mr. Fleta, who rendered his critical part with vocal adequacy and dramatic fervor. Giuseppe Danise drew the customary applause for his Prologue and gave an excellent interpretation of Tonio. Silvio was in the capable hands of Millo Picco, and Max Altglass did well with Beppe.

Mr. Papi was the conductor for both operas, and was forced to acknowledge his share in the ovation which followed them. The house was crowded to capacity, with standing room filled with enthusiasts.

DIE MEISTERSINGER, DECEMBER 30

Die Meistersinger, the first German opera offering of the year for Brooklyn, was slightly lacking in thrills for the

Brooklyn subscription audience. It was a long evening, commencing at 7:30 and ending at 11:30 p.m. A performance of this length can not be easily understood by the average opera goer. The story of Die Meistersinger, together with its exquisite music, should be studied and learned by those who intend to hear it. It is not in the class of the average opera which comes under the head of entertainment.

The orchestra, under the direction of Bodanzky, was the outstanding contribution of the evening. Among the principals the honors went to Schuetzendorf and George Meader as Beckmesser and David, respectively, for their delightful characterization of these important roles. Clarence Whitehill's interpretation of Hans Sachs is too well known for further comment. Marcella Roseler gave an authentic reading of Eva. Laubenthal, as Walter, recalls memories of other days. It is difficult for a reviewer who heard Jean De Reszke sing the Prize Song not to recall the halcyon days of exquisite beauty in bel canto. Paul Bender was Pogner, and the rest of the cast was made up of the familiar favorites.

MADAME BUTTERFLY, DECEMBER 31.

Madame Butterfly was the opera selected for presentation on New Year's Eve with this cast: Florence Easton, Cio-Cio-San; Ina Bourskaya, Suzuki; Phradie Wells, Kate Pinkerton; Mario Chamlee, Pinkerton; Giuseppe de Luca, Sharpless; Paltrinieri, Reschiglian, Ananian, Quintina, and Picco.

Mme. Easton, who was in unusually good voice, instilled fire and warmth in her rendition of Cio-Cio-San, while Chamlee made an excellent Pinkerton. Mme. Bourskaya's rich voice was likewise admired, as was that of De Luca.

The house was packed from pit to dome by an enthusiastic audience. Tullio Serafin conducted effectively.

PARSIFAL, JANUARY 1 (MATINEE)

Parsifal was repeated on January 1, matinee, before a very large audience, including many patient and courageous standees who thought it worth while to subject themselves to the fatigue of remaining on their feet for more than four hours. That it was worth while no one who was present could have doubted. The performance, under the direction of Bodanzky, was masterly in every way, and the artists who took part were at their best. Clarence Whitehill repeated his amazingly impressive and poignant impersonation of Amfortas, surely one of the greatest roles in opera and one of the greatest artists who has ever done it. Gustafson (to take the names in the order they appear on the program) sang the Titrel music exquisitely, with a tender pathos and sonority vibrant with feeling. The Gurnemanz of Bender

Van Hoogstraten Again to Conduct at Stadium

New York, January 7.—Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts committee, announces that Willem Van Hoogstraten will conduct the Stadium Concerts this coming summer for the fourth consecutive season. Mr. Van Hoogstraten will lead for five weeks, the rest of the time being taken up by several guest conductors. He has also been engaged to lead the Philadelphia Orchestra in five concerts during Stokowski's coming winter vacation.

acquitted himself with distinction. He sang beautifully, with tonal richness and polished style, making a handsome and romantic figure. De Luca, as De Sirieux, was impressive and sang admirably. Nanette Guilford made an attractive and agreeable voiced Olga, while Merle Alcock was picturesque as Savagard. Papi conducted.

AIDA, JANUARY 2 (MATINEE)

A special matinee for holiday week brought a performance of Aida, with Rosa Ponselle and Miguel Fleta as Aida and Radames, giving the same fine performance of the roles that they did the previous week. Jeanne Gordon was an opulent looking and sounding Amneris. Two sonorous basses, Louis D'Angelo and Jose Mardones, were respectively the King and Ramfis, while Titta Ruffo sang and acted fervidly as the Ethiopian king. Mr. Serafin put his usual energy and spirit into leading what was a thoroughly enjoyable and enjoyed performance.

BARBER OF SEVILLE, JANUARY 3

A capital performance of The Barber of Seville was given at the Metropolitan on Saturday evening. The Rosina this time was entrusted to Nina Morgana, who sang the part with lovely voice and a vivaciousness of manner that found full appreciation. Mario Chamlee repeated his creditable handling of the role of the Count, while De Luca was an amusing and vocally delightful Barber.

Stravinsky Arrives

Igor Stravinsky, the Russian composer who figures so largely in music of today, arrived Sunday for his first visit to America. His first appearance will take place this (Thursday) evening, when he will conduct the New York Philharmonic Orchestra in a program of his own composi-



SOME OF THE LEADING FIGURES IN THE METROPOLITAN FALSTAFF.

(1) Antonio Scotti, as the Fat Knight; (2) Lucrezia Bori, as Mistress Ford; (3) Gigli, as Fenton. (Photos © Mishkin.)

was broad and dignified, and the gradual change of feeling towards the end was cleverly expressed. Laubenthal made Parsifal a living person, with his innocence and majesty, and nowhere overdid the acting, delicate and difficult as it is. Schuetzendorf made a powerful Klingsor, and Matzenauer a passionate Kundry. The choral and orchestral parts were done with faultless intonation and perfection of detail. The whole performance was one of which even our Metropolitan may well be proud.

FEDORA, JANUARY 1

Fedora was given at the Metropolitan on New Year's night with Maria Jeritza as the heroine, a role in which she was at all times interesting dramatically, and charming to the ear vocally. The role of Loris was sung by Armand Tokatyan, who substituted for the indisposed Martinelli and

tions, repeating this program on Friday afternoon and leading a second one at a special concert on Saturday evening. Other New York appearances will be at Aeolian Hall, on January 25, in a program of his own chamber music compositions, and at the Philharmonic concerts on February 5 and 6 he will play the solo part of his own new piano concerto, Willem Mengelberg conducting. During his visit Mr. Stravinsky will conduct or appear as soloist with the Chicago, Boston, Detroit, Cleveland, Cincinnati and Philadelphia orchestras. He will sail early in March, going to Spain for concerts.

Susan Bender Eddy Scores in New York

Susan Bender Eddy appeared at the Waldorf-Astoria, New York, on the evening of November 25 at the Iowa-New York Club's annual entertainment and scored a great success. Mrs. Eddy's voice is a lyric soprano of exceedingly fine quality and she uses it with great skill and self-assurance, and on this occasion she left in every one present an earnest desire to hear her again in New York. The soprano left immediately after the concert for Des Moines, Ia., where she is a teacher of singing at the University Conservatory. Mr. Eddy is an artist pupil of Mme. Valeri and an able exponent of the method of this distinguished New York vocal teacher.

Cherkassky Heard Again in Baltimore

Shura Cherkassky, the thirteen-year-old pianist, who recently made his first appearance in New York City, played again in Baltimore for the second time this season on the evening of January 7.

Howard Potter Elected Director

At the annual meeting of the stockholders of the Chicago Musical College, December 30, Howard E. Potter, assistant manager, was elected a member of the board of directors.

Eckstein Making Ravinia Plans

Louis Eckstein, general director of the Ravinia Opera, is now in New York, where he will remain for several weeks arranging the coming season at Ravinia.

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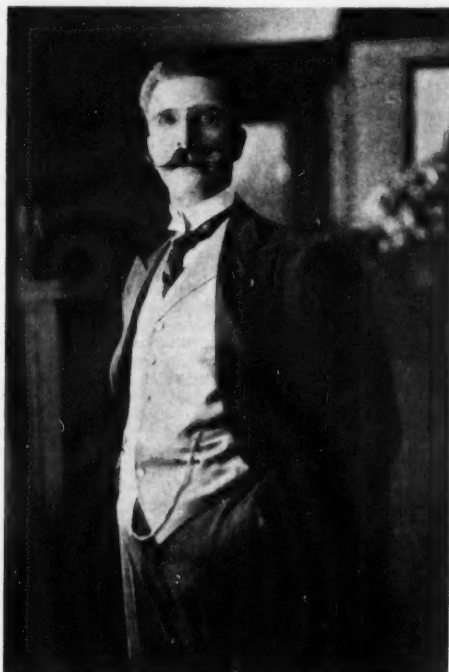
ROME CONCERT SEASON OPENS

Augusteo Opens on Friday the Thirteenth—The Roman Quartet Delights—Tirindelli's New Songs Welcomed

Rome, December 10.—Strangely enough, the Augusteo opened its doors to an immense public on a Friday evening. Decidedly the Italians are losing that widespread sense of superstition. Never before would anyone have dared to undertake anything on a Friday or on the thirteenth day (Teatro Quirino opened on that date), much less the opening of such an important season as that of the Augusteo. Let it be said right away, Verdi's Requiem Mass never before had here such a brilliant, perfect and touching interpretation on the part of all. The performers, including the orchestra with its new elements under Molinari's magnetic conducting, brought out all the beauties of this wonderfully expressive music. The soloists, all excellent, were Bianca Scacciati, soprano; Minghini-Cattaneo; mezzo soprano; Lo Giudice, tenor; and Bettoni, bass. The chorus was splendid, Maestro Traversi proving to be a fine instructor.

THE ROMAN QUARTET.

At its first concert of the season the Roman Quartet, consisting of Zuccarini, first violin; Rosati, cello; Montelli, second violin, and Perini, viola, all formerly of the Augusteo



P. A. TIRINDELLI.

Orchestra, who have now joined (as noted before) the Costanzi forces, played with rare perfection the lovely Boccherini Quartet, the second Beethoven quartet with that immortal adagio, and the brilliant Dvorak quartet. They were greatly applauded. Beethoven's adagio would have been encored had it been allowed.

The concert was a surprise inasmuch as a celebrity which had been hidden since her marriage, made her reappearance. Salomea Krusceniski sang a varied program artistically. She is still a handsome woman and still retains a good voice, although her high notes, one might say, are no more. Her program comprised songs by Brahms, Franck, Rimsky-Korsakoff and Moussorgsky, in the first part. The second part was occupied by a new Rhapsody on Neapolitan Songs (Piedigrotta) consisting of five numbers, by the modern composer, Mario Castelnuovo-Tedesco. To judge by the weariness of the public, the composer added nothing to his fame—quite the contrary. The third part brought the singer before us again in Pizzetti's beautiful song, I Pastori; Castelnuovo-Tedesco's Cradle Song, a gem; Liuzzi's Chant d'Armour, beautifully and effectively sung; Santoliquido's Persian Poem; Respighi's Mists; two very original Spanish songs by Ugarte, and Il faut rire and La Jota by de Falla. Mme. Krusceniski was loudly applauded. At the end of the concert she sat down at the piano and accompanied herself in some very characteristic Ukrainian folk songs. The success of this singer was so marked that she gave two other concerts with nearly the same program, always accompanied delightfully by the composer-pianist, Castelnuovo-Tedesco.

TIRINDELLI'S NEW SONGS WELCOMED.

The International Artistic Association had the honor of having Pier A. Tirindelli accompany his own compositions at the inaugural concert of the season, the program being made up entirely of his compositions for song and violin. The first group comprised four new compositions for voice, which Signorina Soccorsi sang with sympathetic feeling, good voice and good schooling. These songs, Ultimo Ricordo (Last Remembrance), E lo mio Amore (It Is My Love), Tuscan Melody, I tre Petali (The Three Petals) and Risveglio (Awakening) of the first group, as well as Dove sei? (Where Art Thou?), Si vous sachiez, and Buon Di, Miseria (Good Day, Misery), of the second group are compositions fresh, vivacious, sentimental, romantic, full of sweet charming melody, such as Tirindelli knows how to write and for which he is famous. He is a great favorite in Rome, greatly sought after in society and among artists of every grade. The large public which had assembled was enthusiastic in its manifestations of sympathy for the melodious music delightfully accompanied by the author, and, as said above, well sung by Signora Soccorsi. The group for violin—Chanson plaintive, La Joie, Melée aux Larmes, and Pierrot Triste—was played with great delicacy and sentiment by Signorina Fleurance Salomone. The Pierrot composition is most expressive and the audience really enjoyed

the delicate shadings and poetry of the music and also of the interpretation. The violin group ended with a Burlesque, the music of which is quite in tune with the title. Signa. Soccorsi sang the last group, all of which are known the world over—Portami, Via, Amore! and Mistica, with violin obbligato. Maestro Tirindelli was feted and the artists were presented with beautiful baskets of roses. The concert was a success. It is to be hoped that during the coming season some more of these melodious songs will be featured on the programs.

DOLLY PATTISON.

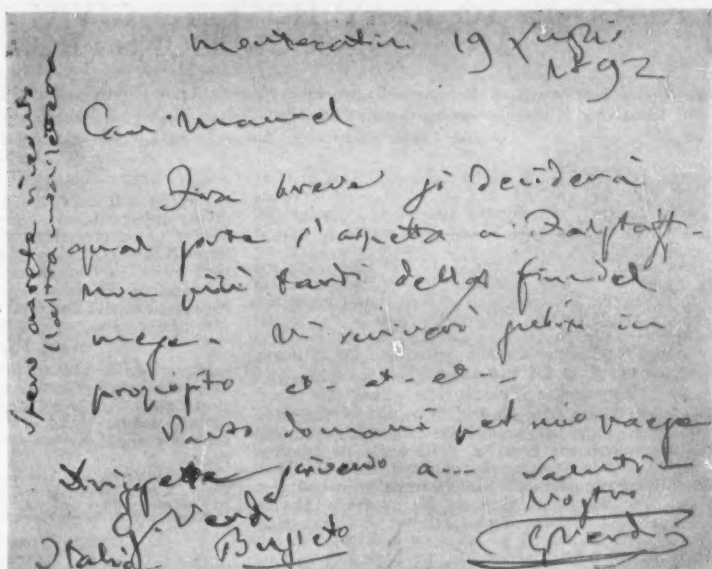
Grand Rapids Hears Courboin

Grand Rapids, Mich., December 18.—On account of a mistake in telegraphic instructions, Charles Courboin did not arrive in the city to play the organ recital for December 15 in Fountain Street Baptist Church. His audience, though much disappointed, was pleased by an impromptu recital given by Emory Gallup, regular organist of the church. Mr. Courboin reached the city the next day, and in the evening played an informal program for a group of music lovers. His organ recitals are always a treat, for he seems able to establish immediately that spiritual contact with his auditors which causes them to vibrate in sympathy with his musical message. His program was played entirely from memory.

Mr. Courboin left for Detroit to fill an engagement with the Detroit Symphony Orchestra and will give his recital in this city on a later date. He was accompanied by Mr. Gallup who will remain in Detroit several days. H. B. R.

Mary Miller Mount Active

Mary Miller Mount continues in demand as a pianist and accompanist. Recently she has been appearing with Inga



A CONTRIBUTION TO THE HISTORY OF VERDI'S FALSTAFF

The revival of Falstaff at the Metropolitan this past week makes the letter reproduced above of special interest. Dated July 19, 1892, it was written when the famous composer was in his eightieth year (born October 10, 1813). Addressed to Victor Maurel, who created the role of Falstaff at La Scala, Milan, on the occasion of its first performance, February 9, 1893, it was presented by him to his friend, William Thorner, the New York voice teacher, who lent it to the MUSICAL COURIER for reproduction. The translation is as follows, the interesting point being that at the time it was written, about eight months before the first performance, it had not been decided whether Mr. Maurel should sing the title role or the part of Ford:

Montecatini, July 19, 1892.

Dear Maurel:

In a short time it will be decided which part in Falstaff is for you—not later than the end of this month. I will write you soon again in regard to it, etc.

I am leaving tomorrow for my country. If you write, address me at Busseto.

Regards from your

G. VERDI.

In the upper corner appears this sentence: "I hope you received my other letter."

Julievna, Betty Lionni, Elizabeth Bonner and others. In reviewing Lisa Roma's very successful recitals in New York at the Princess Theater on the afternoon of December 7, mention was inadvertently omitted of Mrs. Mount's thoroughly artistic accompaniments. She always is an asset at the piano to any recitalist, whether vocalist or instrumentalist, for she displays a well-rounded musicianship and puts intelligence and sympathy into her playing.



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CHICAGO IS TO PLAY HOST TO CIVIC MUSIC ASSOCIATIONS FROM MANY CITIES

Second Annual Convention an Important Event—Edgar Nelson Again Conducts Apollo Club—Ivogun and Ganz Soloists at Kinsolving Musicales—Chicago Theater Festival Creates Interest—A Theodore Thomas Memorial Concert—Bush Conservatory Buys Anton Seidel Library—Other News

Chicago, January 3.—Due to the continued illness of Harrison M. Wild the Apollo Club's second Messiah performance at Orchestra Hall, Sunday afternoon, December 28, was conducted by Edgar A. Nelson, who served so well in that capacity at last Sunday's performance and again on Friday evening, when the Swedish Choral Club sang the same oratorio. It was another fine performance which once again showed Mr. Nelson an efficient choral conductor. A new quartet of soloists assisted the club at the second performance—Anna Burmeister, soprano; Louise Harrison Slade, contralto; Eugene Dressler, tenor, and Rollin Pease, baritone, all of whom did effective work.

KINSOLVING MUSICAL MORNINGS

The fourth Kinsolving Musical Morning on December 30, was given in the ballroom of the Drake Hotel instead of the Blackstone, the home of these exclusive concerts. The artists, Maria Ivogun, soprano, and Rudolph Ganz, pianist, proved popular with the select audience and won individual success—Ganz, through his masterly playing of Chopin, Ganz, Debussy and Liszt numbers, and Miss Ivogun through the beauty of her song and exquisite art. She sang Bishop's Lo, Here the Gentle Lark and a group of Schubert and Brahms selections during the writer's stay at the Drake and was compelled to add extras to satisfy the delighted listeners. The same is true of Ganz, whose printed selections were not nearly as numerous as his auditors would have liked.

MACDERMID PUPIL HEARD OVER RADIO

While "listening in" last Saturday evening we heard Grace Leslie, an artist from the Sibyl Sammis MacDermid studio, broadcasting from Station WGBS, New York. Mrs. Leslie was heard in a group of songs from the pen of the prominent composer, James G. MacDermid, who assisted the singer at the piano. Fine work, Mr. and Mrs. MacDermid!

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REUTER INVITED BY ITALIAN ORGANIZATION

The Societa dell'Amici de Musica, the leading concert-giving organization of Florence, Italy, has invited Rudolph Reuter to be one of its regular concert givers whenever he shall be near enough to play for them. Ernesto Consolo, well known to Chicagoans some fifteen years ago, is now president of this association, which brings to Florence the best musicians of the day. The invitation is the result of Mr. Reuter's success in concert in Rome and elsewhere.

MARY FABIAN IN PARIS

Mary Fabian, tiny soprano of the Chicago Civic Opera Company, sends greetings from Paris, where she has been working on French scores with Felix Lervup, with whom Mary Garden studied Louise. Miss Fabian has already done Manon and Louise with him. She writes among other things:

I'm enjoying my stay here unto the utmost and expect to go on to Berlin, Vienna and Italy from here. This is a great and wonderful land of art, culture, and it will be a marvelous experience for me. I've met your Paris representative and he, too, is very charming.

CHICAGO MUSICAL COLLEGE RECITAL

The Chicago Musical College gave its first concert since the Christmas vacation, Sunday afternoon, at Central Theater. The program was presented by Rose Rosenman, Ruth Miller, Helen Ritch, Eleanor Koskiewicz and Virginia Foreman, pianists; Mary Towbin and Raphael Spiro, violinists, and Teresa Huenig, Dorothy Herman Blum and Mrs. George Jones, vocalists.

HAWLEY HERE

Oscar Hatch Hawley, band master and symphony conductor at Ames (Ia.) College, was one of the welcome visitors at this office this week. Mr. Hawley came to Chicago with his wife and daughter to spend the holidays and witness performances at the opera and listen to the Chicago Symphony Orchestra at Orchestra Hall.

SAMOSSOUD IN CHICAGO

Jacques Samossoud, conductor of the National Opera at Washington, came to Chicago on a private mission and, due to his efforts, Feodor Chaliapin will in all probability sing with his company on January 26. While in Chicago, Mr. Samossoud made arrangements with Vittorio Arimondi for an appearance with the National Opera in Aida, when that opera will be given in Washington on March 4. The performance will be a sort of gala one, as it will be given at the time of the inauguration of President Coolidge.

CHICAGO THEATER FESTIVAL

At the Chicago Theater, on Sunday morning, December 28, excerpts from seven operas were presented by conductor Nathaniel Finston, the Chicago Theater Orchestra, a chorus of fifty men from the Apollo Musical Club, and six soloists, including Marie Herron, soprano; Arvesta Parrish, mezzo soprano; Theodore Kittay, tenor; Milo Luka, baritone; Benjamin Landsman, bass, and Carl Ditterl, bass. The program was opened with Wagner's overture to Tannhäuser, followed by the Pilgrims' Chorus of the same opera. The orchestra played superbly and the chorus sang in like fashion. Miss Herron, a professional pupil from the class of Herman Devries, won the lion's share of applause through her beautiful singing in Cavalleria, Hansel and Gretel, Faust and Aida. She is a talented young woman and her future will be watched with much anticipation. Miss Parrish, also from the class of Herman Devries, in the same operatic excerpts met with the full approval of the audience and revealed herself a singer of

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unusual ability. The two young women were, with conductor Finston, the real stars of the festival.

NICOLAY IN ATHENS

For the past three months, Constantin Nicolay, formerly leading basso of the Manhattan and Chicago opera companies, has been in Athens, where he has been called by the leading music school to head the operatic department and to teach voice. He also has been engaged to sing at the Odeon with the symphony orchestra, so well conducted by Jean Boutnikoff, one of Russia's foremost conductors, who now holds the position of conductor of the Athens Symphony Orchestra. Among the soloists who have appeared this season at the Odeon, besides Nicolay, must be mentioned Felix Weingartner, Jose de Bustinduy, Max Emanuel Baraz, Rudolph Schmidt, Woldemar Freeman, Robert Pollak, Edwin Fischer, Jacques Thibaud, Irma Goebel, Andre Levy, and many others. The Odeon is the oldest and best known music conservatory in Greece and the artists who appear with its symphony orchestra are all well known. Athens, at the present time, has two rival orchestras, both of the same number of musicians, eighty-five, and both conducted by excellent directors.

THEODORE THOMAS MEMORIAL

Bach, Beethoven, Strauss and Wagner, composers beloved by the late leader of the Chicago Symphony Orchestra, Theodore Thomas, whose memory is yearly honored by the orchestra, made up this week's program at Orchestra Hall. Impressive readings were given each listed selection and the Beethoven fifth symphony especially stood out for effectiveness of performance. The Strauss Ein Heldenleben tone poem, the finale from Das Rheingold and the Bach-Abert Chorale and Fugue, in turn, received expert handling, and Conductor Stock and his men were heartily applauded by the listeners.

BUSH CONSERVATORY BUYS ANTON SEIDEL LIBRARY

The orchestral library of the late Anton Seidel has been purchased by President Kenneth M. Bradley for the use of the Bush Conservatory Orchestral School and the Conservatory, Symphony Orchestra, which, under Richard Czerwony's direction, has attained an enviable reputation for brilliancy.

The library, which is one of the largest in the United States, will enlarge the scope of the orchestra's repertory and permit some interesting programs at future concerts.

The next concert of the orchestra is scheduled for Tuesday evening, February 17. The program will include among other numbers the Ruy Blas Overture of Mendelssohn, the Henry VIII Ballet-Divertissement of Saint-Saens, and the Vorspiel and Liebestodt from Wagner's Tristan and Isolde.

Two lectures on Lighting Effects and Scenery by Lawrence Johns, have been features of the dramatic arts course at Bush Conservatory.

A class for professional musicians, to include coaching for public performance, stage deportment, program building, etc., and a study of successful appearance on the Lyceum and Chautauqua platforms, will begin January 10 at Bush Conservatory under the direction of Elias Day.

Frieda Weber, soprano of Bush Conservatory, made her debut in vaudeville at Kalamazoo on the Keith Circuit and will appear at the Majestic Theater in Chicago next week. Earl Alexander, tenor, was soloist at the Portage Park Theater and Agnes Sellers, soprano, will sing at the Allerton Club musicale on January 4. Both of these singers are artist pupils at Bush Conservatory.

VARIOUS CIVIC MUSIC ASSOCIATIONS TO MEET HERE

Friday and Saturday, January 9 and 10, have been set apart for the second annual convention of the Civic Music Associations from the various cities in the middle west, some seventy-odd in all. The committee appointed from these organizations will meet in Chicago, as the guests of Harrison & Harshbarger, who are the sole originators of this civic movement. In point of fact, this enterprising team has been an important factor in bringing music to the masses by making it possible for the music lovers in the smaller cities to hear the great artists of the world at a purely nominal figure. They are the first to conceive and carry out the idea, and the remarkable response, in the co-operation from the committees of each city in which they introduced it, speaks volumes for its efficacy. This Civic Music Association centers round the idea that each member pay a small sum, which guarantees membership and attendance at each concert and no outsider can attend; it is merely an enlargement of the club movement with the personal aspect as the interesting feature to the subscriber. They will be entertained at the Auditorium Hotel, and on Friday evening will attend a special performance of Traviata at the Opera, with Muzio in her noted impersonation of the principal role supported by Tito Schipa and Joseph Schwarz. This has been arranged, in accordance with the many requests which have been received by the local committee, because this opera has proved the sensation of the current season and has aroused blatant enthusiasm even from the staid members of the local press. Muzio, with her beauty, histrionic ability, and her glorious voice, has been likened to Bernhardt and Duse in her portrayal of this part.

On Saturday there will be a luncheon in the large banquet room on the second floor of the hotel, tendered the guests

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SYMPHONY PLAYERS' PAY RAISED

Those members of the Chicago Symphony Orchestra who play at Ravinia during its ten weeks' season will receive a \$12 a week wage increase as the result of an agreement entered into by the management of Ravinia and the Chicago Federation of Musicians. Under the old contract the players received \$80 a week. This summer they will get \$92. The

new agreement covers a period of two years, with an increase from \$92 to \$100 the following season.

STURKOW-RYDER STUDIO PROGRAM

The regular weekly program at the Sturkow-Ryder Studio was given Saturday afternoon, December 27, by Oscar Peterson, Lois Wright, Blythe Akely, Janet Friday, Ethel Eiler and Ernau Akely, all gifted pupils of Mme. Sturkow-Ryder, who closed the program with a brilliant performance of the Beethoven Rondo Capriccio.

JEANNETTE COX.

KOUSSEVITZKY PRESENTS STRAVINSKY'S SACRE DU PRINTEMPS IN BOSTON

Russian Conductor's Reading Proves Highly Interesting—Ernestine Schumann-Heink Delights Huge Audience at Symphony Hall—Constance McGlinchey in Recital—Beatrice Griffin With People's Orchestra—Hercules Pascal Enjoyed

Boston, January 2.—Stravinsky's *Sacre du Printemps* was the piece de resistance of Mr. Koussevitzky's program for the concert of the Boston Symphony Orchestra, December 26 and 27, in Symphony Hall. These were the fifth and sixth performances of this epoch-making music heard here since Pierre Monteux introduced the score to America about a year ago. Mr. Koussevitzky's reading was highly interesting in many respects. One would have expected even more terrifying frenzies from the Slav conductor than the savage abandon which the French leader brought to this piece last season. On the contrary, however, Mr. Koussevitzky selected to pay meticulous attention to detail, thereby revealing new beauties and new subtleties in the score but impairing the overwhelming power of the climaxes that made the work so irresistible at its first hearing. His reading was marked by clarity and delicacy throughout, manifestly designed to bring out the yearning and mystery of youth rather than the primitive exuberance that is generally associated with this extraordinary music. A trifle over-conducted perhaps, but a less heterogeneous, more musical and coherent, and infinitely more poignant *Sacre* than we had originally suspected. It was a magnificent feat of virtuosity on the part of the orchestra as well as the leader, and Mr. Koussevitzky had the men rise and share the tremendous applause with him.

Noteworthy also was the Russian leader's version of Schubert's *Unfinished* symphony. He infused the familiar score with dramatic fervor as well as romantic quality. The music seemed to have greater nobility and passion than heretofore. Indeed Schubert sounded more than once like one of Tchaikovsky's musical forbears, and we have a hunch that Schubert would not have been at all displeased.

The Boston conductor continues to resurrect obscure works. At these particular concerts it was the turn of one Rigel who flourished, more or less, in the eighteenth century. From Rigel Mr. Koussevitzky chose a little symphony, naively childish in conception and execution, but smooth-flowing and not unpleasant. A relatively important addition to the repertoire of the orchestra was a suite from Rimsky-Korsakoff's opera, *Christmas Eve*. This is well-scored music of agreeable melodic content, with an appropriately festive atmosphere in the Polonaise, which, by the way, had already been played here by Mr. Jacchia at the "Pop" concerts. Although not up to the lofty standard of *Scheherazade* and *Coq d'Or* the suite is pleasantly diverting and was well received.

SCHUMANN-HEINK IN OLD PLEASURES.

Ernestine Schumann-Heink, contralto, gave a recital December 28 in Symphony Hall. With the altogether admirable assistance of Florence Hardeman, talented violinist, and Katherine Hoffman, her sympathetic accompanist, Mme. Schumann-Heink was heard in an interesting program, comprising airs by Bach, four songs of Schubert, pieces by Richard Strauss and Fleischmann, and a group of American and English songs. Mme. Schumann-Heink is happily in full command of her powers. Her voice is still rich and warm, and she uses it with the skill which long ago placed her in the very forefront of fine vocalists. She exercises her imagination on every piece, endowing it with an intensity of feeling which makes its message irresistible to the listener. A large audience recalled her with the usual enthusiasm.

CONSTANCE MCGLINCHEE PLEASES.

Constance McGlinchey, pianist, gave a recital here December 20, in Jordan Hall, her program comprising Bach's prelude and fugue in A minor, Beethoven's sonata carteristique, op. 81, pieces by Chopin, Schmitt, Dvorsky, Paderewski and Debussy, and for a brilliant closing number, the tenth rhapsody of Liszt.

Miss McGlinchey's playing confirmed the favorable impression that she had already made at earlier appearances in this city. Her technique is adequate for the demands of whatever music she undertakes to interpret, and her tone is generally of a beautiful quality. Although not extremely poetic nor intensely emotional, the interpretations of this pianist are marked by sensitive musical understanding, fine taste and artistic restraint. Indications of an emotional nature were, however, disclosed in her sympathetic performance of the nocturne and scherzo of Chopin. With the technical facility at her command, Miss McGlinchey can well afford a wider range of emotional expression. She was warmly received by a friendly audience.

BEATRICE GRIFFIN WITH PEOPLE'S ORCHESTRA.

Beatrice Griffin, violinist, was the soloist at the concert of the People's Symphony Orchestra, December 28, at the St. James Theater. Miss Griffin renewed and strengthened the excellent impression that she had made at earlier appearances in this city. Her playing of Saint-Saëns, concerto No. 3 in B minor disclosed a rich full tone, commendable technical skill and praiseworthy musicianship. She was repeatedly recalled. For purely orchestra numbers Mr. Mollenhauer conducted Mendelssohn's overture to *Racine's Athalia*, Godard's *Scenes Poetique*, and Wagner's *Faust* overture.

HERCULES PASCAL IN RECITAL.

Hercules Pascal, a Greek bass, gave a recital, December 21, in Jordan Hall. With the competent assistance of Hazel Clark, violinist of this city, and Harry Whittemore, pianist, Mr. Pascal was heard in a program comprising operatic airs from Verdi and Bizet, and songs by Carreri, Koene-mann, Samara, Lambelet and Moussorgsky. Mr. Pascal's Christian name suits him well, for he is built on massive lines. Gifted with a rich voice of appropriate dimensions,

Mr. Pascal proved most effective in the operatic excerpts on his program. His audience made up in enthusiasm what it lacked in size, and the singer responded with extra pieces from Schumann and Schubert. Miss Clark and Mr. Whittemore were also the recipients of warm plaudits for their artistic work.

OBITUARY

Carmine Fabrizio

Carmine Fabrizio, concert violinist of Boston, died Sunday, December 21, at the Deaconess Hospital in that city after an operation for an intestinal disorder. He had been ill but a short time and his premature death was a great shock to those who had been following his career. Mr. Fabrizio was thirty-six years of age, a native of Italy,



THE LATE CARMINE FABRIZIO.

having been brought here as an infant. He was a member of the faculty of the Boston Conservatory of Music, where he was in charge of the violin department, and at one time was a member of the Boston Symphony Orchestra. Leaving the orchestra he entered upon a long period of study with Charles M. Loeffler and then began a concert career which was to win him uncommon praise from the press and musical public of Boston, New York, and other cities. He had appeared as soloist with the People's Symphony Orchestra of Boston several times, winning splendid success at each appearance. During the war he served as an officer in a musical capacity and assisted Margaret Wilson, daughter of the late President Wilson, in war drives, and was given a medal for his work. He was a frequent guest at the White House where he often played for the President's family and guests.

Mr. Fabrizio is survived by his wife, who was Nathalie Palmer of Middletown, Conn.; a brother, Enrico Fabrizio, a member of the cello section of the Boston Symphony Orchestra; five sisters and his parents. His home was at 61 Pleasant street, Brookline, Mass.

Mr. Fabrizio's playing was always characterized not only by a highly serviceable technique, but also by musicianship of an unusually high order, unfailing taste and a notable command of styles. There was nothing ostentatious about his art and he never intruded his personality into a performance. He felt his music deeply, playing with convincing sincerity and engaging modesty. His loss—as artist and as man—will be deeply felt, not only by a large circle of friends and admirers but also by a rapidly increasing number of music lovers who appreciated the fine quality of his art.

Elvira Leveroni

Elvira Leveroni, mezzo-soprano, died Friday morning, December 26, at the home of her sister, Mrs. A. A. Badaracco, of Brookline, Mass., where she had been ill for about two months. Miss Leveroni was born in the North End of Boston and early developed a conspicuous talent for singing. It was at a celebration at the Hancock School that her voice first attracted attention. A frequent child singer in North End concerts she soon became well enough known

to be in demand at Back Bay musicales. Influential friends recognized her talent and were the means of her receiving a good musical education. Her first studies were with Mme. Long and at the Emma Howe Vocal School in Boston.

In May, 1903, Miss Leveroni went abroad, and after seven months' study with Maestro Carlo Sebastiani at Naples made her grand opera debut at the Bellini Theater, Naples, at the age of twenty-four. After a year in Italy she returned to America for a short period, then went back for further study and appearances in Naples and Milan. Upon her second return to Boston, when she came to sing with the Boston Opera Company she was tendered a reception in which the mayor and other city and State officials participated. She remained with the Boston Opera Company for several years and then spent two seasons at Covent Garden, London, adding to her successes. Miss Leveroni sang with other opera companies, notably the Metropolitan of New York. Her last professional engagement was with the San Carlo Opera Company about a year ago.

Miss Leveroni is survived by two sisters, Mrs. Badaracco and Mrs. Susan De Masellis, and by three brothers, Andrew Leveroni of Arlington Heights, Judge Joseph Leveroni of Somerville and Stephen Leveroni of Lynnfield Center, all in Massachusetts. She was married several years ago to Dr. Leon Astelle Storz, a Worcester dentist, but a divorce followed shortly after.

Sundelius Spends Christmas with Family

"Never so busy a season that one need be away singing on Christmas Day," says Marie Sundelius, who put Christmas week "out of it" on her manager's route books several months ago. The popular Metropolitan soprano spent the holidays in Boston, visiting her father and mother.

Leginska to Play in Hollins, Va.

Contracts have just been signed for a piano recital by Leginska in Hollins, Va., on March 7. The only woman composer-conductor-pianist will fulfill the engagement in connection with her recital at Richmond, Va., on March 9, which has already been announced.

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"WOULDN'T IT BE FUNNY," ASKS PAUL WHITEMAN, "IF WE SHOULD TURN UP IN A LITTLE THEATER OF OUR OWN?"

Popular Orchestra Leader Talks of His Plans for Next Season, and of His Hope to Be in New York Oftener, Developing His Programs Along the Lines of Presenting Something for the Eye as Well as for the Ear—Suggests Someone Subsidize His Orchestra Inasmuch as Soloists' Salaries and Public Demand Warrant It—Urges American Composers to Get Busy

"Why doesn't somebody subsidize my orchestra?" asked Paul Whiteman over the dinner table in the Taproom at the Lambs, jokingly, and yet with a hint of seriousness in his eyes. "It costs more in proportion to its size than any of them and—perhaps I am wrong, but I doubt it—gives more pleasure to more different persons than any one of them. So why shouldn't we have a subsidy? Some of my soloists get as high as \$600 a week. Are there any symphony men that get that—or deserve it?"

"That's one thing I am very proud about, the state of virtuosity to which a lot of the solo men in our little band have attained. And why? Either because these arrangements we have compelled them to go ahead and learn a new technique so as to be able to play them or else because the boys, out of pure musical interest, have experimented in directions never before tried out and invented a new technique that the arranger immediately adopts from them. I really don't know myself which is the cart and which the horse."

"Be that as it may, anyone who knows anything about instruments and has heard my concerts will realize that some of the men perform feats that have been regarded as impossible. The trumpets, for instance, play with perfect ease in impossibly high regions, or regions hitherto regarded as unattainable. Ross Gorman has invented a portamento upon the clarinet, something which theoretically doesn't exist on that instrument at all. My trombonist, by inventing a combination of mute and megaphone, has produced quite a new tone color in cantilena, something more like a good human baritone voice than anything I have ever heard."

"Then we're rather proud of the ensemble. Of course, it is the constant playing together that has done it. The critics tell me that we have set a new standard for rhythmic precision and exactness and that we have rather an extraordinary range of dynamics and an exactitude in their balance. Then there are, of course, all the new tone colors that this particular combination of instruments is able to produce and I am sure that Ferdie Grofe, our principal arranger, though he already has performed miracles in the way of discovering new combinations, still has something up his sleeve."

"You were speaking a little while ago of the freshness and vital quality in our playing. That is because the boys are just as much interested in the success of the thing and the working out of this problem of a new kind of concert music as I am. They don't play just because they are paid for it, but because they love to do it."

"Mr. Whiteman, have you enjoyed playing on the road?"

"Thoroughly. It has been of tremendous interest and value to us to play for a new audience nearly every night and get its reaction to this new thing in the concert line. Not once have we met with anything except the most decided success. We are leaving now for another trip that will take us a long way through the South. I tell you one has to hustle along when one has a weekly payroll of close to \$5,000, not to mention expenses. That will take care of itself, though, as long as they like us as well as they do now. I wish I had to worry as little about the programs as I have about that. The trouble is, as you know, that we are moving a little bit faster than the composers do. What I need now is literature for this new orchestral combination, a serious literature. I don't mean anything that

is going to bore people, the way a good deal of the regular symphony orchestra repertory is likely to, but something fitted for this orchestra in style and still made in a musically manner."

"This sort of thing is possible. Look at George Gershwin's Rhapsody in Blue. I think it was astonishing that anybody, confronted as he was with an absolutely new problem, should have come so close to solving it at the very first trial. Now if George can do that there are several others who can come very near it, too. A number of them are doing things for us. John Alden Carpenter has promised us something, so has Deems Taylor. Leo Sowerby has completed his Synconata, which we played at the last New York concert, but most of them are men of varied and busy interests and we have to wait a long time for them to complete their works, meanwhile doing the best we can with what there is on hand. Eastwood Lane's Three Sketches is another work in the right direction. It has made a hit wherever played, especially the Sea Burial, which shows that this orchestra can do something that is decidedly serious and yet original. Come on, ye composers of America! Set your pens to work and I'll be very glad to play anything that I think has a chance and try out the doubtful ones and see if they have."

"What about plans for another season, Mr. Whiteman?"

"Well, I am not quite far enough along to tell them just yet, but I hope we shall be in New York oftener than we were this season, and I think the program will develop along the lines of offering something for the eye as well as for the ear. Wouldn't it be funny if we should turn up in a little theater of our own some day not so far off?"

Walter Damrosch Dines Colleagues

As is his annual custom at the New Year period, Walter Damrosch gave a luncheon last Saturday afternoon at his home, 146 East Sixty-first street, to about ninety of his musical colleagues. An interesting feature of the affair was that the waitresses, attired in conventional maids' costumes, were Alma Gluck and four daughters of Mr. and Mrs. Damrosch. The last named lady superintended the arrangements and the serving of the meal. After the luncheon, musical frolics were indulged in, those taking part being Mr. Damrosch, Georges Barrere, Albert Stoessel, Paul Kochanski, Ernest Schelling, Richard Hageman, and others. Some of those present were H. H. Flagler, George Gershwin, Mischa Mishakoff, David Mannes, Willem van Hoogstraten, Henry Hadley, Blair Fairchild, Franz Kneisel, Efreim Zimbalist, Felix Salmond, Alexander Lambert, Rubin Goldmark, Harold Bauer, Herbert Witherspoon, Emilio de Gogorza, Oscar Saenger, Alexander Brailowsky, Richard Aldrich, George Engles, Frank H. Warren, Victor Harris, Leonard Lieblich, Frank Damrosch, Leon Saminsky, Samuel Dushkin, Carlos Salzedo, Frank Seeley, Francis Rogers, Frazer Gange, Louis Svecenski, Alexander Siloti, Tullio Serafin, F. D. Perkins, Frederick Steinway, John Barclay, Paolo Gallico, Alfred Human, George H. Gartin, Sam Franko, etc.

The Quest for Light a New Pageant

The Quest for Light, a pageant written and directed by Alvin Belden, of the faculty of the New York School of Music and Arts, was given by local talent at St. Peter's Hall in the Chelsea District of New York on the evening of December 22. The pageant was staged in a simple and expressive manner and a commendable unity was displayed by the participants, for which Mr. Belden is to be highly commended. This pageant is worthy of further performances in theaters where better stage appointments are available.

Maude Ballard Wood Pupils Broadcast

On December 26, a radio recital was given over WAHG, Richmond Hill, N. Y., by four of Maude Ballard Wood's pupils ageing from eleven to fifteen. Those performing were: Campbell Armstrong, Audrey Knauth, Elizabeth Lauritzen and Grace De Klyn. Mrs. Wood is a Perfield teacher.

Helen Stanley in Opera and Concert

Following her appearance with the State Symphony Orchestra at the Metropolitan Opera House on Sunday

afternoon, January 4, Helen Stanley sings in Philadelphia this evening, January 8, in L'Amore di Trei Re with the Philadelphia Civic Opera Company. During the month she appears in recital in Fitchburg, Bradford and Wellesley, Mass., and Plainfield, N. J.

Gruppe Plays for American Criterion Society

The American Criterion Society, Inc., Mrs. Leonard L. Hill, president, enjoyed a program given by Paulo Gruppe, cellist, and Edith Piper, soprano, in the ball room of the Hotel Commodore, January 2. Mr. Gruppe opened the program with Glazounoff's Serenade Espagnol and two numbers by Popper. He has an admirable command of technique, a tone of rich, mellow quality, and interpretative ability. A second group included Saint-Saens' The Swan, smoothly rendered, and two numbers in memory of Victor



CARICATURE OF PAUL WHITEMAN,

just off with his modern concert orchestra for a first invasion of the South.

Herbert. The artist, accompanied by Laura Brooks at the piano, was heartily applauded. Miss Piper, who has a clear, pleasing soprano voice, which she uses well, delighted with songs by MacDowell, Rybner, Spross and Tosti, an aria, Pace Pace, from Forza del Destino, and Schubert's Ave Maria with a cello obligato beautifully played by Mr. Gruppe.

Washington Heights Club Junior Recital

On the afternoon of January 3, in the rooms of the Washington Heights Musical Club, 200 West Fifty-seventh street, a recital was given by Robert Lowrey, pianist, for the club's Junior Branch. Mr. Lowrey, whose fine pianism and artistry have already frequently been praised in these columns, played a program of classic numbers which proves that he believes in the intelligence and appreciation of the juniors, a belief which does him credit and testifies to his sanity and common sense. He began with a Beethoven sonata, op. 26, then played a group of Chopin, a Weber Rondo, Indian Idyl by Mokrejs, Reflets dans l'Eau by Debussy, and Clouds by Griffes, and the program closed with Les Orientales, op. 37, of MacDowell. That Miss Cathcart, with her splendid organization, the Washington Heights Musical Club, brings such music to the intimate attention of the young people is a fact worthy of record and emulation.

Renée Thornton Sings at Ritz Carlton

Renée Thornton, who in private life is Mrs. Richard Hageman, was one of the soloists engaged for the musicale held at the Ritz-Carlton on January 6. Included among the selections Miss Thornton chose to sing on this occasion there was a group of interesting modern songs including an English number by Roger Quilter, entitled A Coronal and three American selections—My True Love, dedicated to Miss Thornton, by Henry Hadley; The Lamplighter, by Kathleen Manning, and Me Company Along, Richard Hageman's latest song just off the press and published by Carl Fischer & Co. Mr. Hageman was at the piano for Miss Thornton.

Hempel Sails Today for Home

Frieda Hempel sails today, January 8, on the Mauretania for home, due to arrive January 13. The prima donna has been abroad for seven months, England claiming more than two months of her time for thirty concerts which so delighted the music lovers of the British Isles that the same tour is to be repeated next season. Miss Hempel's American tour is booked solid until June 1, the concerts on the Pacific Coast beginning on Easter Monday. Her opening concert will be given in Plainfield, N. J., on January 19—a benefit for the Greater Goucher College Fund.

Harold Morris on Tour

Harold Morris, pianist-composer, leaves New York this month for a tour in recital in Boston, Montreal and Ottawa, Canada.

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REVIEWS AND NEW MUSIC

ORCHESTRA

(Boston Music Company, Boston)

The Song of Chibiabos, a symphonic poem for orchestra upon words from Longfellow's *Hiawatha*, by Carl Busch.—This work appears in full score, thirty-seven pages, very neatly printed, with the verses of Longfellow's poem—in English and German—in the front, the printing being done by the Wilhelm Hansen Musik-Verlag, Copenhagen and Leipzig. Orchestra parts also are available, which should encourage conductors to give the work. It is so rare a thing, alas! for the composer living in America to have his larger works published that the mere fact of publication of score and parts must be heralded as an event. It is all the more so when the work is as excellent as this one.

Mr. Busch, as is well known, has interested himself in Indian themes and subjects since he came to America, and has composed a number of pieces more or less directly inspired by our Indians. This new work is thus inspired, indirectly, through our own native poet, Longfellow. The musical themes are, however, not very strikingly Indian—or, at least, not the Indian with which we have become familiar by its use in popular music. Which or what is the real Indian this reviewer does not know, never having been able to arouse himself to any interest in the subject—never, indeed, having been able to perceive that it was either American, in the sense that we white people call ourselves American, or picturesque, this latter as a result, perhaps, of having spent years of youth in the far west and having known and seen Indians galore.

But it is, after all, a matter of supreme indifference what composers choose to write about, provided only they write good music. Bad music is not made good by being hooked up with an interesting program, nor is good music made less so by its program, whatever it may be. And it is undoubtedly an aid to audiences to have something to hang their thoughts upon while the music is being played. This *Chibiabos*, "most beloved by *Hiawatha*," is described in words that suggest pleasant things—"sweetest of all singers,—beautiful and childlike,—all the hearts of men were softened by the pathos of his music,—he sang of beauty, love and longing, death and life undying—and so on."

It is from such thoughts that Mr. Busch has taken the color of his music, but he has obviously not made the mistake of permitting poetic fancies or mood painting to interfere with his musical form, and his work is in the nature of a dramatic prelude, building up a splendid climax in which the horns break through the full brass augmented by string counterpoints with a tremendously passionate, sensuous, appealing and tragic intensity that is thrilling even to read off the printed score, and must be still more thrilling in the actual hearing.

The work opens with the muted cellos followed by muted string chords terminating in a slow harp arpeggio. This is several times repeated with varying harmonies and leads to a moderato movement with a waltz-like theme, very lovely, played by the English horn accompanied only by isolated harp chords. This alternates with another theme of curious chromatic character and curiously fitted to the sustaining harmony, with weird and puzzling effectiveness. It is a master-stroke of simplicity. After a short development a new theme is introduced by the wood wind—a simple andante of folk-song character. Gradually the music becomes more and more agitated, with a certain wild flavor, and leads up to the climax already alluded to. It is then softened and closes with a repetition of the English horn theme of the beginning.

Description of this sort fails to describe. Nothing is more futile than to undertake to say what music sounds like. It must be heard. And, in this case, it should be heard. It is so very good that it would be a great pity if it were not to be programmed by our best orchestras.

SONGS

(Carl Fischer, Inc., New York)

Protection, song, words and music by Siegmund Jaffa.—Protection is a short popular ballad of the religious type. The tune is good and the work deserves popularity. It presents no difficulties either to singer or accompanist.

My True Love, song, by Henry Hadley.—Mr. Hadley's new song is a light and dainty piece which will be found grateful and effective by singers of light voice and good technique. The melody and arrangement are first rate and the entire work is an exhibition not only of great skill but of very great talent as well.

PIANO MUSIC

(Carl Fischer, Inc., New York)

Prelude Tragique, Two Lyric Pieces, by Leo Ornstein.—Ornstein is one of the ultra-modernists who has kept his head and is still able to write really melodic music with a proper rhythm and form and such effectiveness as will please people who are not yet sufficiently advanced to accept all of the experiments of the advanced guard. His *Prelude Tragique* is all that the name implies—a very fine powerful composition. The two lyric pieces—*Barcarolle* and *Waltz*—are quite simple and, in spite of occasional chord clusters and such like modernisms, are of such a character that the average student of this generation will thoroughly enjoy them, though they might have proved terribly shocking to the school girl of twenty years ago.

Transcriptions by Alexander Siloti: *Sonate-Fantasia* (Scriabin), *Les jeux d'eau à la villa d'Este* (Liszt), *Variations* (Mozart), *Sposazio* (Liszt), *Paraphrase* (Bach), *Organ Prelude* (Bach), *Sursum Corda* (Liszt), *Poeme* (Scriabin).—Comment upon the Siloti transcrip-

tions and arrangements is quite unnecessary. Siloti is too well known to need any commendation and the works he has arranged being by the great masters of music will be welcomed by all of those who love what is best in the art.

The Raindrop, Knight of the Playground, by L. Leslie Loth.—The *Raindrop* by Loth is in the key of six flats with a number of enharmonic modulations and teachers will appreciate it on this account. The *Knight of the Playground* is one of the same set of six pieces and is a march. Both pieces are for children.

Like a Cradle Song, by A. Walter Kramer.—Like a *Cradle Song* is a piano arrangement of the violin piece of the same name, or is the violin edition arranged from the piano? At all events it is very pretty music and will be liked.

On the Riviera, by Maurice Baron.—Maurice Baron's *Intermezzo* is unaffected popular music and will probably be the success that such intermezzos usually are. He has used some Broadway modernisms in a very delightful manner. This is piano music of about third grade.

Sinistra, Valse Lente, by Siegfried Schultze.—The waltz by Schultze is a simple little thing which presents no difficulties for the amateur player and has such an attractive melody that it is likely to become popular.

VIOLIN MUSIC

(Carl Fischer, Inc., New York)

Dall' Oriente, by Bruno Labate.—This is a simple melody of moderate difficulty with a decidedly Moorish or Spanish flavor. It is skillfully and successfully developed and impresses the reviewer as being a fine, colorful piece of music. It is of moderate length, the violin part filling only two pages.

Two Modern Sketches, by Richard Czerwonky.—These compositions are quite modern in character but at the same time melodic. The violin part is skillfully made and effective. Both violin and piano are difficult and these compositions are suitable for concert purposes.

Like a Cradle Song, Scherzo, Tango, by A. Walter Kramer.—Kramer's *Lullaby* is a simple composition in the first position throughout and full of the delicate beauty for which Mr. Kramer is so well known. The *Scherzo* is somewhat more difficult but still belongs to the rather simple category and is equally effective. Both compositions have a harmony that is slightly modern. The *Tango* is of a more brilliant nature and somewhat more difficult for the violin. It is, like the others, an exceedingly attractive and penetrating work.

Two Russian Dances, by Edmund Severn.—These two compositions are brilliant concert studies full of the technicalities of virtuoso violin playing and highly effective.

Swiss Lullaby, (unaccompanied), by Milon de Ribault.—This little piece for violin alone is a study which will be found useful by students in the middle grades.

(G. Schirmer, Inc., New York)

Humpty Dumpty Vocal Exercises, by W. Warren Shaw.—48 pages, published in the Schirmer Scholastic Series, Volume 167. This is a work which will cause every reader to exclaim: "Why didn't I think of that!" as people

will when they see a clever, simple thing like this, a thing "anybody might have thought of." All great inventions are of that sort, and Shaw's book must be called a great invention. His idea consisted of putting ordinary vocal exercises into melodic form and setting words to them. The words are Mother Goose Rhymes, and each rhyme is set to the sort of exercise that will set forth its particular meaning. The book is graded, beginning with simple exercises and progressing to such things as only a finished artist will be able to sing properly. Some of the exercises are marked with a little note indicating their nature. Thus No. 1 is for Arpeggio and Diatonic Scale Ascending and Descending; No. 16 is for 4ths, 5ths, 6ths, 7ths and octaves; No. 20 is chromatic; No. 24 is the preparation for trills, and so on. No. 33 is a bass song with real coloratura. Considering that these rapid scale passages are sung on *The Lion and the Unicorn* Mother Goose jingle, the effect is obviously as amusing as it is instructive. There are forty-five exercises in all, and the group of them constitutes a complete vocal course. An extended foreword and list of rules provides singers with a guide to the things to strive for and the things to avoid.

Idelle Patterson's Work Highly Endorsed

Idelle Patterson recently received the following letter from Horner & Witte, under whose direction she made a most successful tour:

Dear Miss Patterson:

I wish to express to you personally and in behalf of the Horner-Witte Concert Bureau our appreciation of the high type of artistry displayed in your concerts recently given in the mid-western territory. We have heard nothing but praise from every committee and local managers. The fact that we have so many requests for return engagements is proof enough of your ability as an artist. We look forward with particular pleasure to your forthcoming tour.

Sincerely,

HORNER-WITTE CONCERT BUREAU.
(Signed) by ROLAND R. WITTE.

As an example of the kind of criticism that Miss Patterson's singing brought forth, the appended from the *La Junta, Cal., Tribune*, is given:

One needs to coin new words to describe adequately the glorious voice and charming personality of Idelle Patterson, who appeared in the opening concert of the *La Junta Artist Series* on Tuesday evening. Mme. Patterson possesses a voice of marvelous range and flexibility and of marvelous and delightful sweetness. This, together with her wonderful interpretation of the varied program which she gave, and her charming stage presence, made the evening one long to be remembered by those who heard her.

Norden Directs Church Choir

Under the direction of N. Lindsay Norden, the choir of the Second Presbyterian Church, Philadelphia, presented excellent musical programs for the services on December 21 and 25. Mr. Norden is the organist and choirmaster at this church.

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OPINIONS OF THE PRESS

E. Robert Schmitz
Following his recent and successful New York recital, E. Robert Schmitz left for the North from where come these criticisms:

His prodigious virtuosity completely fascinated his audience. His technique is almost uncanny. No passages show either work or effort. A great pianist.—La Patrie.

Schmitz, a virtuoso with admirable technique and exceptional tone color, created a deep impression. To Bach he gave a new life by his charm and warmth. Chopin was interpreted with a beautiful artistry. In Debussy he excelled.—Le Devoir.

His playing of Chopin was equally acute in the fineness of sentimental modulation, combining two keyboard requirements with the skill of the technician and molding of the deep student.—Syracuse Globe.

From November 3 to 22 his recitals at the MacPhail School of Music, combined with two solo appearances with the Minneapolis Orchestra, further mark high points in Mr. Schmitz's orbit.

Leonora Cortez

The following reports attest to the success that has been won abroad by Leonora Cortez, a pupil of Alberto Jonas:

Of a quite different order is the piano playing of Leonora Cortez. She is one of the finest piano talents that we have heard in a long time.—Max Marschall, in the Vossische Zeitung, Berlin, September 26, 1924.

A young pianist, Leonora Cortez is as sensational in her technique as in the warmth of her expression.—Hamburger Fremdenblatt, Hamburg, September 28.

I am calling attention now to the name of Leonora Cortez, and do so with real joy. She is a very young girl, seventeen or eighteen years old, blonde and with a madonna-like face (I am told that she is of Hollandish-American origin), who plays the most difficult things with an ease and abandon as if it were all child's play. Her technique is so finely polished, she has such an exquisitely cultured touch, and she possesses such an unerring instinct for the right musical expression as to leave one overwhelmed in silent wonder. The combination of such extraordinary pianistic and musical gifts, together with her modest, maiden-like reserve, has the charm of a radiant morning in spring, in some secluded beautiful landscape. . . . This young artist, who acknowledges so winningly, and oh! so gladly and simply, the enthusiastic applause and cheers of her audience, is bound to conquer all the concert audiences in the world.—Die Zeit, Berlin, September 26.

In the pianistic heavens a new star is shining. Such, at least, is the impression that we had after attending the first piano recital given in Beethoven's Saal by Leonora Cortez. This young girl had chosen an extraordinarily difficult program, ranging from Bach-Busoni to Liszt. A truly great technique, a wonderfully beautiful and poetic tone, as well as the largeness and impressiveness of her conception and rendition—all proved her to be fully equal to the formidable task she had set herself.—Dr. Paul Ertel, in the Lokal Anzeiger, Berlin, October 2.

A great surprise was in store for those who attended the concert of Leonora Cortez, a young pianist of extraordinary attainments. To have a well developed technique is, nowadays, nothing unusual; but rarely have we heard a pianist dispose of the most baffling technical difficulties with such supreme certainty and ease. The sovereign mastery with which she played the terribly difficult Paganini-Brahms Variations was positively stupendous. Leonora Cortez is, without doubt, one of the elect.—Der Tag, Berlin, September 24.

Leonora Cortez towers above those heard here for the first time. Her tone is always beautiful, her rhythm convincing, compelling, her technique of extraordinary smoothness and of iridescent quality.—Morgenpost, Berlin, September 25.

Very impressive was the concert given by the young pianist, Leonora Cortez. Her charming stage presence indicates tenderness; her playing shows the strength and resolution of a man. The Beethoven sonata in A flat major, op. 110, was played with firmness and poise, with the ability and power to conceive rightly, and with an astounding technique.—Borsen Courier, Berlin, September 24.

It was a rare pleasure to witness in Beethoven's Saal the debut of a young pianist of indisputable great talent and powers. This pianist, Leonora Cortez, comes from America, where she received her splendid pianistic training. Not only is the finish and brilliancy of her technique surprising, but also the soulfulness and the fine musicianship displayed, the ease and certainty with which she dominated her task. And what a program she presented! The Chaconne of Bach, in the arrangement of Busoni; Beethoven's sonata, op. 110; pieces by Chopin, Jonas, Arensky and Debussy, and, in addition, the Paganini-Brahms Variations and the Mephisto waltz by Liszt! The whole repertoire of the piano seems to have no longer any secrets for her, nor does there appear to be any limit to the powers of her memory. . . . How lovely was her rendition of Chopin and of the pieces by Albert Jonas (two clever imitations of the style of Scarlatti, and a splendid Toccata, which should be brought to the attention of our pianists). And what dazzling technical feats she displayed in the Paganini-Brahms Variations! One may look forward with pleasurable anticipation to her next concert.—Leopold Schmidt, in the Berliner Tageblatt, September 24.

Edwin Hughes

Unanimously favorable reviews in the New York press followed Edwin Hughes' Aeolian Hall recital of November 16, in which the pianist presented a number of novelties by American composers in addition to works by Beethoven and Chopin. Excerpts from the press notices follow:

To the classics, as much as to the American compositions, he brought his accustomed extreme intelligence and sensitive musicianship.—World, November 17, 1924.

Aeolian Hall housed the piano recital of Edwin Hughes, who, opening with Beethoven and Chopin, gave perhaps his best performance here so far, with ample expression, joyousness and technical skill.—Herald Tribune, November 17.

Hughes found the right mood for the Chopin numbers, and it was somewhat of a leap to Cowell and his tone-clusters, in which the entire forearm exudes dulcet sounds from bundles of notes. The audience insisted on a repetition of Tides of Manaunau, and Mr. Hughes, with his facile forearm technique, seemed to strike the same notes. Eugen Putnam's Quill Dance had something to it.—Evening World, November 17.

Edwin Hughes gave a recital with a program of novel interest. Following Beethoven's sonata, op. 31, No. 3, and a group of Chopin, the player turned to present-day Americans. He was perhaps the first to adopt Henry Cowell's curious "tone-clusters." There were also "first times" of F. Parr Ger's Poeme de la Mer and Charles Repper's Dancer in the Patio, as well as Rubin Goldmark's unfamiliar Twilight Fantasy. Mr. Cowell and Mr. Goldmark, who were in the audience, shared in the applause.—Times, November 17.

An audience of good size enjoyed the program, which was played by Mr. Hughes with his accustomed technical facility and incisive style.—Sun, November 17.

Edwin Hughes stressed American composers. A new Tango by Repper, a new Sea Poem by Ger, three folk dances by Putnam, Grunn and Guion, and a were interesting examples of American activities and were played with precise technique.—American, November 17.

Herbert Dittler

Herbert Dittler, violinist, who scored a triumph at his recital in Aeolian Hall, New York, on November 17, received flattering comments from the New York press, as will be seen by the following:

Mr. Dittler played with a simple, unaffected style which brought out most effectively the lyric character and poetic qualities of most of his offerings. His tone was good, his legato excellent, and his able technique countered no insoluble problems. . . . The Bach concerto received a reading of breadth and understanding. In short, his recital was an enjoyable one, with able accompaniments from Mary Elise Dittler at the piano.—W. J.

Henderson in The Sun, November 18, 1924.

Herbert Dittler . . . is certainly a good musician whose attitude is sincere and scholarly. His performance proclaimed a good foundation and the ability to present a talent that was carefully cultivated. He played Bach's E major concerto with buoyancy and effective shading in the first and third movements, and the slow adagio with proper deliberation and expression. His tone was pleasing, intonation true . . . while his left hand negotiated the fleet passages with agility and precision.—Grena Bennett in The American, November 18.

Mr. Dittler's technical command is capable and his style is decidedly pleasant. Mary Elise Dittler seconded him well at the piano.—Deems Taylor in The World, November 18.

At Aeolian Hall, Herbert Dittler gave an agreeable program beginning with Bach's E major concerto, and a sonata in C sharp minor by Dohnanyi, a conservative, tuneful and generally reposeful work. Mr. Dittler's playing of these works was that of a thorough artist, with a clear and pure tone and a technique not aiming at display, but none the less skillful.—Herald Tribune, November 18.

Mr. Dittler is a substantial and sound player. . . . His interpretations are scholarly and inviting. His intonation is accurate. . . . Mary Elise Dittler provided sympathetic accompaniments.—Evening World, November 18.

Charles M. Courboin

Charles M. Courboin, Belgian-American organist, formerly of Antwerp Cathedral, won many triumphs on his transcontinental tour. His season opened late in September, and during the month of October he played recitals in Fulton, Potsdam, Springfield (Mass.), Oswego, Syracuse, Dayton, Mount Carmel, Scranton, Huntington, Pulaski, St. Johns, New

Brunswick, Montreal, New York City, Hamilton (Ont.), Cleveland (Ohio), Milwaukee and St. Louis to crowded houses, creating such enthusiasm that in many places he booked return engagements. A few of the press comments follow:

Mr. Courboin's playing made an immense impression on his audience.—Montreal Daily Star.

A master of the highest degree.—Le Devoir.

Courboin is more than an organist . . . he is a virtuoso who combines the qualities of the religious style and the secular, and everywhere one realizes the same incomparable technique, the same surety, the same suppleness and the same vim.—Le Canada.

By his supreme virtuosity, his original registration, rich in surprise, his perfect mastery of the instrument, Charles M. Courboin figures among the great organists of today.—La Patrie.

Ethelynde Smith

Ethelynde Smith, soprano, recently received the following press notices following appearances in Dallas and San Antonio, Texas; Clearwater, Fla., and Jackson and Marquette, Mich.:

Proving herself an extremely versatile artist, Ethelynde Smith, soprano, was appreciatively received by an audience that filled the Ball Room of the Adolphus Hotel to overflowing, when the singer was presented by the Music Study Club. She opened her program with two delightful eighteenth century classics. Her work was exceedingly artistic, especially in the Cadman aria, which was received most enthusiastically. So finely did Miss Smith interpret Strickland's Mornin' on ze Bayou that it was difficult to believe that she is not a Southerner. Worthy of special mention is the fact that when she sings in English, the audience can understand the words. Her voice, of wide range, (Continued on page 44)

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First Hearing of Ballade of the Gnomides Meets With Approval—Isa Kremer, Sophie Braslau, Denishawn Dancers and Elman Enjoyed—Hanson and Bem Soloists With Sunday "Pops"—Ada Clement Offers Concert for Scholarship Fund

—Notes

San Francisco, Cal., December 23.—Isa Kremer gave two recitals in San Francisco and immediately won the hearts of her hearers. She certainly made an instantaneous hit. The audience clamored for extra selections, Miss Kremer satisfying their demands by adding an unusual number. The singer had the valuable aid at the piano of Leon Rosenbloom.

HERTZ CONDUCTS RESPIGHI SCORE.

The fourth pair of symphony concerts, given by Albert Hertz and the San Francisco Symphony Orchestra in the Curran Theater on the afternoons of December 12 and 14, held allurements by reason of Muri Silba's appearance as soloist and of the first hearing here of Respighi's Ballade of the Gnomides. The program began with Beethoven's symphony No. 6, Pastoral, of which Mr. Hertz gave a performance that was vital throughout, broad and lucid and read with deep reverence for its prevalent beauty. In direct contrast came the Respighi score. Here was modernism with all its bizarre effects, its clashing dissonances and flaming colors. It was an interesting piece and highly descriptive. Once again, Mr. Hertz exhibited his profound musicianship and powers as a conductor and his grasp of the most minute detail relevant to the material at hand.

Muri Silba was heard in the Chopin concerto for piano and orchestra, No. 1, E minor. Miss Silba's touch has a firm quality, she has a fine command of dynamic gradations and interprets with poetic eloquence. This young artist was given a cordial welcome and hearty appreciation.

BRASLAU GIVES ENJOYABLE RECITAL.

A song recital by Sophie Braslau is always a memorable event, the one which she gave on the afternoon of December 14, under the management of Selby C. Oppenheimer, being no exception to the rule. Miss Braslau's conception of a group of German lieder was an example of artistic declamation, this art being most pronounced in her interpretation of Schubert's The Erlking, which was infused with such dramatic fire and emotional intensity that her audience was aroused to the highest pitch of enthusiasm. Louise Lindner accompanied.

DENISHAWN DANCERS IN VARIED PROGRAMS.

Ruth St. Denis, Ted Shawn and their company entertained large audiences throughout the entire week beginning December 15 at the Curran Theater where, under the management of Selby C. Oppenheimer, they proved a fascinating attraction. With gorgeous costumes, colorful stage settings and all that could be desired in music, the programs were a feast for the eye and for the ear.

CECELIA HANSEN IN "POP" CONCERT.

The San Francisco Symphony Orchestra, Alfred Hertz conductor, at its third concert of the Municipal series at the Civic Auditorium, featured Cecelia Hansen, violinist, as soloist who offered the Beethoven concerto for violin and orchestra. Miss Hansen played the work brilliantly, with a warm, beautiful and varied tone and a sweeping virility of style. Throughout her performance the rhythms were marked with incisiveness.

Schubert's Unfinished Symphony was the orchestral feature and is always popular. Lighter numbers chosen by Mr. Hertz for the orchestral contributions were Massenet's overture to Phedre and Tchaikowsky's fantasia, Francesca da Rimini.

CONCERT FOR SCHOLARSHIP FUND.

Ernest Bloch's piano quintet was given its first performance here at Ada Clement's concert in behalf of the San Francisco Conservatory of Music scholarship fund at the Fairmont Hotel. It was skillfully played by Edouard Deru and Mary Pasmore, violins; Emil Hahl, viola, and May Mukle, cello, with Miss Clement at the piano. Miss Clement, in response to the profuse applause, added two solos. Miss

Mukle gave Albert Elkus' Concertino on a Theme by Ariosti with that refined artistry for which she is noted.

EUGENIA ARGIEWICZ BEM SOLOIST AT "POP."

At the popular concert of the San Francisco Symphony Orchestra on December 21, in the Curran Theater, under the leadership of Alfred Hertz, Eugenia Argiewicz Bem, violinist, made her first appearance with the orchestra in the capacity of soloist, performing the F minor concerto of Lalo. Mrs. Bem exhibited her profound musicianship, playing with rare understanding and technical mastery.

The orchestral portion of the program included the overture to Auber's Fra Diavolo; the first Peer Gynt suite of Grieg; Mr. Hertz's arrangement of the Kreisler Caprice Viennois, and the overture to Strauss' The Gypsy Baron.

ELMAN PLAYS SECOND CONCERT.

As a result of the success of Mischa Elman's first recital, which took place about two weeks ago, Manager Selby C. Oppenheimer immediately arranged to have Mr. Elman play a return engagement, which the violinist did on the afternoon of December 21. Upon this occasion an entirely new program was interpreted.

NOTES.

Christmas carols and songs constituted the major portion of the Loring Club's second concert of this season which took place at Scottish Rite Hall before the usual large audience of members and their guests. Under the direction of Wallace Sabin, the male chorus gave ringing volume to the vigorously intoned numbers. The soloist of the evening was Juanita Tennyson, soprano.

Johanna Kristoffy, dramatic soprano, has just returned from a four months' trip to Europe and has reopened her studio.

Several hundred invitations were issued by Cora W. Jenkins for a concert given at her studio in Oakland by Myra Palace, pianist.

The Norwegian Singing Society gave its twenty-first anniversary concert on December 8, under the leadership of Konrad Anderson. The assisting artists were Thorstein Jensen, violinist; Otto King, cellist, and Henrik Gjerdrum, pianist. The hall was crowded and enthusiasm prevailed.

Margaret Hughes, whose pianistic accomplishments have earned her recognition throughout the country which she has toured as accompanist with Johanna Gadske, Frances Alda and others of equal note, has returned to her home in this city for the rest of this season. Mrs. Hughes' services will be greatly in demand by resident artists.

The Musicians' Club gave its annual Christmas dinner and jinks on the evening of December 20 at the Bellevue Hotel.

Virginia Pierce Rovere, soprano, has returned from Los Angeles to spend the holidays with her father.

On the evening of December 17, the Pacific Musical Society presented Margaret Jarman Cheeseman, mezzo-soprano, and the Ormay Trio. The concert was well attended by the members of the society.

Giulio Minetti, violinist, teacher and organizer of the Minetti Orchestra, has departed for Europe to be gone about one year. Most of this period will be spent in Italy visiting the various music centers of that country. Mr. Minetti will be missed in San Francisco for he is highly esteemed.

Betty Sturmer, eleven year old pupil of Lorraine Ewing, pianist, played from KPO radio station recently.

Lorraine Ewing presented her junior and intermediate pupils in a piano recital at her studio. Solos and duets were interpreted in a manner to reflect great credit on teacher and participants.

The DeVally Opera Institute presented several advanced pupils before the members and guests of the St. Francis Conclave No. 15, Order of the Red Cross of Constantine. The program was marked by the artistry and taste for which the DeVally Opera Institute is known.

Uda Waldorf, municipal organist, played the monster organ at the opening of the State Teachers' Convention in the Exposition Auditorium.

Antonio Mauro's requiem mass was sung by a large mixed choir in the Church of St. Peter and Paul at the service of Sunday morning, December 14, in memory of Giacomo Puccini. Gino Severi played Massenet's Elegie as a violin solo, and his orchestra of twenty played Chopin's Funeral March. Teresina Monotti sang the prayer from La Tosca and Emanuel Percini the Agnus Dei of Bizet.

Members of the Junior San Francisco Musical Club, under the direction of Lillian Birmingham, presented the program

at the regular meeting of the San Francisco Musical Club on the morning of December 18.

Pauline Elder, formerly a member of the Elder Trio, will remain in Paris for the winter to continue her studies with Monsieur Philipp and Mme. Chammont. C. H. A.

SEATTLE MUSIC LOVERS
WELCOME MISCHA ELMAN

Rosenthal Appears in Recital—Amphion Society Concert Draws Capacity Audience—Other News

Seattle, Wash., December 20.—Heading a long list of musical attractions of the past three weeks, Mischa Elman again won the praise and enthusiasm of previous Seattle appearances. His concert on December 3 was eagerly anticipated and the Masonic Temple was filled to hear him. Together with Josef Bonime as accompanist, he gave a two hour program that left his audience wishing for more. The concert was sponsored by Marjory Cowan, local booking agent, who has brought to Seattle only the finest artists in the past three seasons.

CONCERT BY AMPHION SOCIETY

Another concert on December 3 which drew a capacity house was that given by the Amphion Society, one of the Northwest's finest and largest male choral societies. Under the capable baton of Graham Morgan, this organization has steadily grown in musicianship until this performance seemed to be flawless. The first half of the program was devoted to shorter numbers, and in the last half the symphonic ode, The Desert, by Felicien, was given its first Seattle rendition. This was presented with a large stringed orchestral accompaniment, while the rest of the program was entirely unaccompanied.

Gertrude Huntley Greene, pianist, was the assisting artist and offered several splendid selections.

ROSENTHAL HEARD

Moriz Rosenthal, pianist, appeared in recital at Plymouth Church, the evening of December 1, under the auspices of Marjory Cowan. Mr. Rosenthal lived up to the reputation which he has created for himself.

NOTES

Mrs. Edward MacDowell appeared in a lecture recital at the Women's University Club Auditorium, November 29, in behalf of the MacDowell Colony. She not only gave an interesting program, but during her stay heard many student pianists and offered suggestions in their MacDowell interpretations.

Gertrude Huntley Greene, pianist of Victoria, B. C., gave a delightful piano recital on December 4. Mrs. Greene's poetic interpretations met with responsive appreciation from the audience. The concert was sponsored by the Palmerton Mendel Music Bureau.

Two artists on the Palmerton Mendel Music Bureau's artist series have appeared in the past three weeks. Louis Kreidler, baritone, drew a large audience on November 26, which was pleased with his voice and interpretations. Interest was added in that Irene Hampton Thrane, local pianist, was his accompanist. Margherita Gentile, mezzo-soprano, was the second artist who appeared December 16 and displayed a good quality voice and gave an interesting program. Beatrice Hawarth was her accompanist.

The Spargur String Quartet, comprised of John Spargur, first violin; Albany Ritchie, second violin; E. Hellier Collins, viola, and George Kirchner, cellist, has never failed in giving musicianly concerts and is ever striving to present the finest examples of string quartet literature to the public. Every season the Spargurs give at least six or more concerts in Seattle and always meet with enthusiastic response. In this concert they presented two works, the Hadyn B flat quartet and the Dvorak E flat quartet, both for the first time here.

Charles M. Courboin, Belgian organist, was heard for the second time this fall in organ recital at Plymouth Church, December 7. It was a complimentary recital sponsored by Wallace MacMurray, organist of Plymouth Church, and the auditorium was completely filled.

A splendid recital was given by Walter H. Nash, organist, at the Swedish Baptist Church, December 10. Mr. Nash is an instructor of theoretical subjects at the Cornish School and a Fellow of the American Guild of Organists, having recently come to Seattle. This was his first appearance in recital here and he proved worthy of the tributes which preceded him. Not only is Mr. Nash an organist but he is an excellent cellist and displayed his abilities as such in several

(Continued on page 43)

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MARIO CHAMLEE

(right), American tenor of the Metropolitan Opera Company, with Achille Alberti, the teacher with whom he studied in his early student days in Los Angeles, Cal. The photograph was taken in the same studio in which Chamlee studied with Alberti. (Photo by M. F. Weaver.)



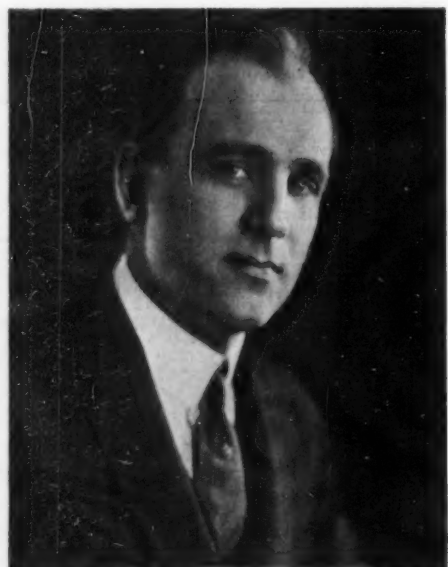
SUZANNE CLOUGH,

mezzo soprano, will be heard in recital for the first time in New York City on the evening of January 14, at Aeolian Hall. Miss Clough has long been recognized locally as the possessor of a good voice, and since her sojourn in Europe with her teacher, Mme. Schoen-René, indications are that her concert will be unusually interesting.



OS-KE-NON-TON,

Mohawk Indian baritone, who announces his first New York recital for January 22. Then he goes to London, where he appeared last season, creating tremendous interest. See story on page 15.



LA FORGE THE COACH OF LAWRENCE TIBBETT.

On another page of this issue is told the remarkable story of the sensation caused by Lawrence Tibbett at the Metropolitan Opera House last Friday evening when he appeared as Ford in Falstaff. This triumph is all the more noteworthy in that the young American baritone also has been trained by an American teacher, Frank La Forge, the internationally known coach and accompanist. Mr. Tibbett hails from California, and during the time he has been in New York he has been under the guidance of Mr. La Forge. (Apeda photo.)



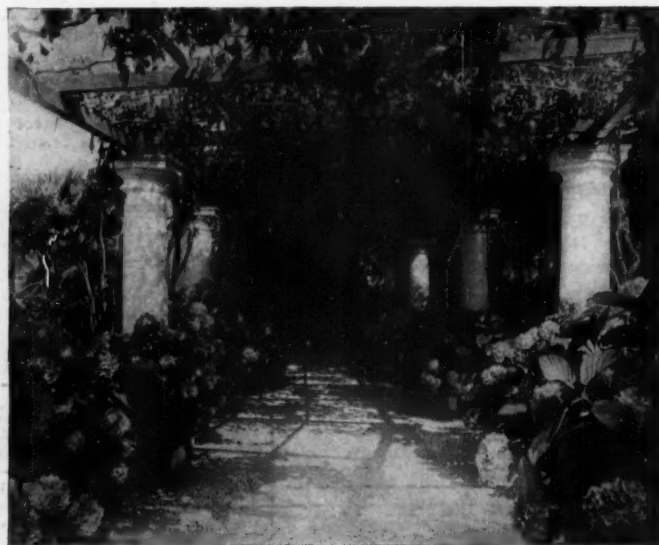
CECIL ARDEN

photographed while stepping out of her new Studebaker. Miss Arden leaves shortly for a group of concerts in the South. She will be heard in the States of Virginia, North Carolina, South Carolina, and in the city of New Orleans. In February she leaves for a tour of the West, which will take her to the coast.



SOCRATE BAROZZI.

Washington, D. C., will hear Socrate Barozzi on January 21, contracts for an appearance there by the Roumanian violinist having just been signed by his managers, Haensel & Jones. He will fulfill the engagement directly before his appearance in Albany, N. Y., on January 22, which has already been announced. (Bain News Service Photo.)



ITALIAN HOME OF AN AMERICAN SINGER.

Myrna Sharlow (Mrs. Edward Bering Hitchcock, of Decatur, Ill.), formerly soprano of the Boston and Chicago opera companies, who has been living on the Island of Capri for the last few years, returned recently with her husband to spend the winter in this country. The above photographs show her on board the Conte Verde on the way home, also the music room and pergola of her villa at Capri.



MARJORIE MEYER,
soprano, who recently gave a New York and a Chicago recital, winning decided praise from the daily papers in both cities for her delightful and artistic singing.



MARGARET NORTHRUP,
soprano, whose successful New York debut was made at Aeolian Hall but two short seasons ago, is rapidly establishing a place for herself among the younger native artists. A recent tour took her as far south as Greenville, S. C. January 6 she sang *The Messiah* in Schenectady, and other January dates include an appearance at the Brooklyn Academy of Music (January 12), at Mount Vernon, N. Y. (January 15) and at the Hotel Ambassador, New York (January 25). Walter Anderson is directing Miss Northrup's concert activities. (Photo by Apeda, New York.)



CLAIR EUGENIA SMITH,
mezzo soprano, who is making records for the Emerson Phonograph Company. Miss Smith recently appeared as guest artist with the San Carlo Grand Opera Company in Philadelphia as Suzuki in *Madame Butterfly* and won some splendid tributes from the press. (Photo by Campbell Studio.)

**ROSA PONSELLE
INSPIRES STRIVING
YOUNG ARTISTS.**

While they were rehearsing their numbers and planning their decorative scheme for a grand Christmas concert (given at Town Hall on Sunday afternoon, December 28), Rosa Ponselle (third from left) and her teacher, Maestro Romani (next), surprised the following young Italian-American artists with a visit of inspiration: Frank Cirillo, violinist; Josephine Guaiato, lyric soprano; Anna Lodato, coloratura soprano; Pasquale Ferrara, tenor; and Astolfo Martino, baritone. (Photo © Underwood & Underwood.)



RENA MACDONALD,
who, in conjunction with L. E. Behrmer, will manage the Los Angeles classes of the Master School of Musical Arts, established by Lazar S. Samoiloff. (Murillo photo.)



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ACROSS THE COUNTRY

Appleton, Wis., December 24.—The Schola Cantorum of Lawrence College gave its first concert of the season on the evening of December 14. 150 selected singers comprise the membership of this organization. Under the leadership of Dean Carl Waterman they sang with good tone quality and fine regard for shading. Aside from the Saint-Saëns Christmas Oratorio they sang several choruses appropriate to the season. Soloists were B. Fred Wise, tenor of Chicago; Mrs. R. E. Widrig, contralto of Green Bay; Isabel Welcox, soprano, and Carl McKee, baritone of Appleton. Lawrence Memorial Chapel was filled to capacity and gave evidence of keen enjoyment. The Lawrence Conservatory Orchestra supplied accompaniments.

The Artist Course, under the management of Lawrence Conservatory of Music, has attracted large audiences. The season was opened November 7, when Sousa's Band played to two capacity audiences. November 14, Reinald Werrenrath, baritone, gave one of his delightful recitals to an appreciative audience.

The Easter Music Festival will take place April 12-13. The Festival Chorus of 300 will sing The Messiah and Haydn's Creation, accompanied by orchestra.

Faculty recitals, given this fall by artists of Lawrence Conservatory of Music, include those by Ludolph Arens, pianist; Arthur Arneke, organist; Percy Fullinwider, professor of violin, who was soloist with the Lyric Male Chorus in Milwaukee, December 5, and achieved a genuine success.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Lewiston, Me., December 16.—The newly re-organized Lewiston-Auburn Symphony Orchestra has elected the following officers: President, Fred Bumpus; vice-president, Bret H. Dingley; business manager, Isaac Martin; secretary-treasurer, Mabel MacGibbon; board of directors, Herbert White, John Y. Scruton, Roger MacGibbon; conductor, Wilfred Tremblay. The constitution provides for a student membership of inexperienced orchestral musicians. There is also an associate-active list of active musicians, not obliged to attend rehearsals, which is made up of theater and other orchestra men in daily service and an associate list of people interested in supporting the organization. The full quota of the orchestra is sixty members.

The concert by Paul Whiteman and his Orchestra at the Armory, on the evening of December 10, was attended by 2,000 and enthusiastically applauded.

The Lotus Male Quartet of Boston, which appeared here in November at Bates Chapel, under auspices of the College Choir, is singing at the Strand Theater this week to capacity audiences. This quartet has been in these cities at least six times previously.

The musicale given by the Business and Professional Women's Club on November 20, called out nearly all the members of this large club. The violinist was Romeo Collett; reader, Alice Bonney Record; tenor, Ralph Seabury; all widely known local artists.

At the Armistice Day program, attended by thousands, Exilia Blouin was the contralto soloist and Vance W. Monroe, tenor; with musical selections by the talented Gilman children, Phyllis and Russell. Instrumental music was rendered by Otis F. Parker's augmented orchestra. The Fifth Infantry U. S. Band from Fort Williams, with all local bands, figured in the parade.

The soloists at the Elks' annual minstrel show at the Empire Theater on October 28 was Imelda Levesque, coloratura soprano. There were selections by the Harmony Four Quartet. Mayor Louis J. Brann of this city was the interlocutor.

Two concerts have been given this season under the auspices of the Thalian Club to sold-out houses. The first of these was by the Amsden Concert Company: Naomi Somers and Lorraine Lansberry, violinists; Alice E. Stone, reader, and Marjorie Amsden, pianist. The second was by the Chicago Melody Trio, an organization coached by Sandor Radonovitz of Chicago.

L. N. F.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Manitowoc, Wis., December 19.—The charming light opera, L'Ombra, by Flotow, opened the season of the Music League, November 14. It was a novelty with four excellent voices, good acting, attractive costumes and music that highly pleased a good-sized audience. After several performances in Wisconsin, the company went to the Pacific coast. All the artists, Stetta Lamont (wife of Forest Lamont), coloratura; Carl Townes, baritone, Susanne France, lyric soprano and Obvid Djurin, Serbian tenor, deserve high praise. Excellent piano accompanying was done by Arthur Sydel.

Minneapolis, Minn. (See letter on another page.)

Miami, Fla., December 21.—For the eighth season, large audiences are gathered beneath the palms in Royal Palm Park to enjoy the music of Pryor's Band, with Arthur Pryor directing two concerts daily. Rachel Jane Hamilton, of Indianapolis, is again the soloist.

Angelo Mummolo's Royal Italian Band is also playing its second season at Miami Beach, with Wanda Maury Lawrence, of Chicago, as vocal soloist. Large audiences attend all concerts which are given in Lummus Park.

The Miami Y-Singers presented a successful concert recently under the direction of W. H. Owens. George L. Jackson, of Burdine's Orchestra, played two delightful violin solos accompanied by Mrs. R. Bartholomew. Eleanor Clark, pianist, and Gertrude Talbot Baker, organist, added artistic background with their accompanying.

A large audience filled the White Temple, December 2, when Helen Bertram Morgan, former operatic star, presented her pupils. Dorothy Stearns Mayer, Isobel Bissett and Mrs. T. N. Gautier are taking advanced training with Mrs. Morgan and were heard in operatic selections at this time. Rev. Hugo Gibson's flute added to several numbers. Dorothy Wells, Lois Major, Ellen Hone, Faye Rodgers and Eugenia Holmdale were soprano soloists whose selections were delightfully given, and Clarice Henning, contralto, assisted by Eda Keary Liddle's violin, sang two

splendid numbers. William Jones, new to Miami, sang two baritone selections with Gertrude Baker at the organ, and Mrs. Morgan at the piano. Francis Tarboux accompanied some of the singers.

Another splendid recital was given at the Westminster Presbyterian Church the past week when the pupils of Mrs. John R. Livingston, one of Miami's successful voice teachers and a favorite contralto, were presented. Marie De Loach and Ethel Cool were the accompanists. Ethel Caldwell, Mrs. Robert E. Smith, Mrs. H. A. Leavitt and Thora Hall, sopranos, sang numbers, as did Lucile McMann, Mrs. Peter Dalenberg and Mrs. J. D. Ramsey, contraltos.

Mrs. D. V. Godard, Mrs. R. Earl Smith and Mrs. Ralph M. Fuzzard, pupils of Carrie Sullivan Palmer, were heard in concert at the Dolphin Hotel recently. Francis Tarboux gave several piano selections and Mrs. E. J. Hall accompanied the singers.

Laurence Powell Everhart, a new pianist in Miami's musical circles, was heard in concert at the Dolphin Hotel when the audience was charmed with his renditions of Chopin, Grieg and Liszt. Mr. Everhart has been added to the faculty of the Miami Conservatory of Music.

A recital of interest was given when Alicia Hardtner, a blind pupil of Mana-Zucca, was heard at the conservatory. The young artist handled her difficult program with an understanding rarely attained even by those who are fortunate enough to possess the gift of sight.

The Miami Music Club enjoyed a splendid program of American music recently. Mrs. Clifford H. Reeder and Mrs. Glenville C. Frissell were in charge. Musical numbers were given by Eda Keary Liddle, violinist; Claire Henning, Mrs. Henry W. Havens, and Mrs. D. Clifton Littlewood. Christmas carols were sung by a chorus and Laurence Powell Everhart closed the program with MacDowell's Sonata Tragica.

The Bethlehem Cantata was presented at the White Temple by the choir, under the direction of Charles F. Cushman, as the first of a series of eight programs to be sung by them. Dorothy Mayer, soprano; Allen Carr, tenor; Dr. M. J. Flipse, tenor, and Joseph E. Rose, baritone, were the soloists. Eda Keary Liddle, violinist, George Farnham Snow, pianist, and Gertrude Baker, organist, accompanied.

J. Emilie Zangrandi is the guest of Mrs. William Gilbert of Silver Bluff. Mme. Zangrandi is a finished musician, singer and pianist, who will be welcomed into Miami's musical life.

Lois Elwell is in Miami with her mother. Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra for many years, is a guest at the Don Apartments in Fort Dallas Park, where he will remain this winter before going on a tour of Europe. Mrs. Oberhoffer accompanied him to Miami, where they are receiving a warm welcome.

S. L. E. S.

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Selma, Ala., December 20.—On November 9, The Vision of St. John, Whitney Coombs, was given by the choir of Church Street Methodist Church, under direction of Mrs. W. H. Striplin; B. E. Faegin, organist.

Selma Music Study Club continued its study in the organized yearly text book adopted by the Federation and the completion of the chapter on Melody was discussed, with Mrs. George Carter, Mrs. Alex Cawthon, Henrietta Harper, Mrs. Pierson and Mary Graham giving the musical illustrations.

On November 12, Rafael Diaz and Sascha Jacobsen opened the club music series with a successful joint concert.

Among the many interesting and successfully sung songs given at the monthly Critic Club programs of the vocal class of Mrs. W. H. Striplin, none were more attentively listened to than those of Claude Warford, vocal teacher of New York, and Ralph Cox.

December 14, the Alabama Day State celebration was marked in giving a musical vesper service, under the auspices of the Selma Music Study Club, with the mixed quartet from all the churches forming the chorus. The program featured some of Alabama's composers: Ferdinand Dunkly, Birmingham; Sara Manly Ward, Selma; Mary F. Knight, Selma, and R. Eilenberg, Montgomery. The soloists were Mrs. J. F. Morrison, Mrs. John Creagh, Mrs. W. W. Harper, Mrs. W. H. Striplin, Earnest Catherwood, vocalists; Mrs. Fullerton Hooper, violinist; B. E. Faegin and Alonzo Meek, organists.

On December 19, children from city schools, of sixth and fifth grades, under Henrietta Harper, director of public school music, sang Christmas carols at Methodist Church. Accompaniments were played by Organist B. E. Faegin.

December 1, the Etude Club held its regular monthly meeting at Frances Thomas Auditorium.

W. H. S.

Seattle, Wash. (See Music on the Pacific Slope.)

Waterville, Me., December 16.—Lloyd M. Dearborn, of Bangor, has been made manager of the Colby Musical Clubs of Colby College this year and is making plans for an extensive season of music at this college. He plans to tour Maine, New Hampshire, Massachusetts and New York. Mr. Dearborn has not only business acumen, but wide knowledge of music. He plays clarinet and saxophone and possesses a baritone voice of wide range.

L. N. F.

Hurlbut Artist's Success

Mildred Crane, coloratura soprano, was soloist at the recent concert given in honor of the Coeur d'Alene Society of Spokane, Wash. The spacious auditorium of the Lewis and Clark High School was filled, and the audience was most enthusiastic. The Spokesman-Review critic wrote: "She sang with clear enunciation and showed flashes of exquisite timbre and beautifully modulated high tones of clear sweetness. Her middle voice is unusually full for a soprano." Miss Crane is a singer from the Harold Hurlbut Studios and has made a very fine impression on the music lovers of New York.

Kindler Deplores Dearth of Cello Music

The relative scarcity of compositions for the cello as compared with other instruments is deplored by Hans Kindler, and it is a fact that violin, piano and orchestra seem to be occupying nearly all the interest of composers today as in the past. Mr. Kindler is doing his bit toward increasing the number of compositions available for his instrument by his arrangements, of which he has made many.

MUSIC ON THE PACIFIC SLOPE

(Continued from page 39)

cello obligatos for Lois Holt Brown, coloratura soprano, who was the assisting artist. Mrs. Brown interpreted several songs in a beautiful manner, concluding with two of Mr. Nash's compositions which revealed further that he is a thorough and capable musician. Mr. Nash and Mrs. Brown gave a joint recital at the Sunset Club, November 26.

Eugene Field Musser, pianist and instructor at the Cornish School, was heard in recital at the Cornish Little Theater, December 11. Mr. Musser has been heard here several times previously and gave a program of interest.

Paul Pierre McNeely, prominent among piano teachers of the city, presented Vivian Clemans in recital at the McNeely Studios, November 30. Miss Clemans possesses a clean, virile technique and gave a program including compositions from Bach, Brahms and MacDowell. This was the fifth individual recital which Mr. McNeely has presented this season and more are promised for future weeks.

An unusual program was presented at the Cornish School, November 28, by the male students of Jacques Jou-Jerville, head of the voice department of that institution. Mr. Jou-Jerville is one of the enterprising teachers of the city who is constantly striving to do something artistically different. So this recital, with one exception, was devoted entirely to male voices, including a chorus of fifteen. The exception was the appearance of Lois Holt Brown in a group of French songs sung in costume.

The Swedish Male Chorus gave its annual winter concert at the Oddfellows Temple, December 4. With Arville Belstad (who is assistant conductor and accompanist for the Amphion Society) as its director, the organization gave a creditable evening's program. The compositions were entirely sung in Swedish. George Kirchner, cellist, gave several selections and Elmer Ohrne, tenor, was the other assisting artist.

The Rhonda Welsh Singers appeared December 12 and 13 under the auspices of the Young Men's Business Club. The audience consisted largely of the Welsh people of Seattle and vicinity. These singers gave performances that would do credit to any organization, and those not attending missed one of the musical events of the season.

The Ladies' Musical Club program, at the Women's University Club Auditorium, on December 8, was devoted principally to two piano numbers by Leone Langdon and Belle Field Knudson. Assisting was a double quartet which gave a number of Christmas carols.

Sara Y. B. Peabody, vocal instructor of the Cornish School, presented six of her talented students in recital at the above institution on December 15, assisted by Elizabeth Choate, violinist.

On the afternoon of December 17, the Seattle Musical Arts Society presented Mrs. Carl Hoblitzel, soprano, with Minnie Widmer at the piano; Mary Louise Weeks and Mary Kilpatrick in several two-piano numbers, and Charles Henry Hamm, who sang a group of old Italian songs.

J. H.

LOS ANGELES ENJOYS
ISA KREMER PROGRAM

Elman's Two Concerts Pack Auditorium—Philharmonic Trio Heard—Manuel Millet Makes American Debut—Mary Angell Gives Recital—Notes

Los Angeles, Cal., December 20.—Isa Kremer appeared in two of her distinctive recitals on December 17 and 19 at the Philharmonic Auditorium, before immense audiences. Her art enraptures all who love the quaint and the intensely human. Leon Rosenbloom was a capable accompanist and a fine soloist.

PHILHARMONIC TRIO

The Philharmonic Trio, in which the artists are Jules Lepski, violinist; Earl Bright, cellist, and Alfred Kastner, harpist, all of the Philharmonic Orchestra, was presented in a fine program by the Ephebian Society. It was assisted by Gertrude Frohman Jones, pianist. This is the third season for this organization, whose members are individually known as artists and whose ensemble work is most satisfying. They also played this week before the Whittier Woman's Club and at the Alhambra High School.

ELMAN GIVES TWO CONCERTS

Mischa Elman, violinist, appeared in two concerts at the Philharmonic Auditorium under the Behrmer management, December 16 and 18. The auditorium was packed both nights. Joseph Bonime was a fine accompanist. The audience was so persistent in its demands for encores that the performance was considerably extended.

MILLET MAKES AMERICAN DEBUT

Manuel Millet, baritone, made his first appearance in the United States at the Ebell Club Auditorium, December 18. He proved a fine artist in a program of Giordano, Tozzelli, Duparc, Massenet, and other numbers. Glenna Gould was accompanist and also played several selections.

MARY ANGELL PLAYS

On the evening of December 9, in the Wiley B. Allen recital hall, Mary Angell, concert pianist, pupil of Leschetitzky and Ganz, appeared in recital, supported by Franz Steiner, violinist, and Ruth Ellen Miller, soprano. They presented an interesting program in a worthy manner.

NOTES

Los Pastores, a Christmas mystery play by Susanna Clayton Ott, was presented by the Marta Oatman Players and

students of the Marta Oatman School, December 19, at the Playhouse, the theater in the Friday Morning Club House. The 160th infantry band gave a fine open air program recently under La Forti.

A recital of merit was given by pupils of Henrietta M. Russell of the Davis Musical College, December 16.

The first of a series of elementary recitals was given by the music department of the University of Southern California, December 13.

Maurice La Vove, Russian baritone, who recently made his California debut under the direction of Hugo Kirchofer, has opened a studio on West Sixth Street.

Charles Wakefield Cadman and Princess Tsianina have returned to Los Angeles to spend Christmas with Mr. Cadman's mother.

Ernest Belcher's School of Dancing begins its ninth year on December 22.

The annual concert of the Catholic Women's Club was given on December 17 at the club house, under the direction of Thomas Taylor Drill, formerly of Chicago. Soloists were Mrs. Thomas Murphy, contralto; Clare Van Nostrand, contralto; Agnes Real, pianist, and Mary Tierney, violinist.

B. L. H.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

LEFF POUSHNOFF, PIANIST, NOVEMBER 17

Sun
... played with poetic insight, intellectual power.

Journal
And he is the kind of player he looks; that is to say, one of the virtuoso type whose chief concern is with the way things are done on the keyboard rather than with what they mean.

STEFFI GEYER, VIOLINIST, NOVEMBER 18

Journal
... the tone itself was always smoothly beautiful, if rather small.

Herald
A generally smooth tone.

Sun
... the texture of her tone suffered from the frequent sawing of her attack and execution.

American
Her tone is voluminous.

ALEXANDER BRAILOWSKY, PIANIST, NOVEMBER 19

Journal
The audience took to him unreservedly. Its applause was the sort that you do not often hear in a concert room.

Evening World
The audience was large, and if not overdemonstrative, at least it was cordial in its applause.

ANTONIO LORA, PIANIST, NOVEMBER 21

Times
He has the disciplined strength for wide range of dynamics, even to utmost delicacy.

Herald
... was inclined to dynamic extremes, especially fortissimos of a hard quality, giving the performance a black and white effect.

JULIA GLASS, PIANIST, NOVEMBER 21

Sun
Her general grasp of the musical content of MacDowell's sonata was admirable.

World
She pounded home the message of MacDowell's Sonata Tragica in a manner which all but destroyed its meaning.

Herald
Much expressive force in the MacDowell work.

ROSE ARMANDIE, SOPRANO, NOVEMBER 20

Herald
Mlle. Armandie had considerably more volume than the average soprano recitalist is able to display.

American
Her voice is limited in volume.

QUEENA MARIO IN DER ROSENKAVALIER, NOVEMBER 20

Sun
Queena Mario charming as Sophie (and more nearly human than most).

Herald
Queena Mario was a colorless Sophie.

ERNEST HUTCHESON, PIANIST, NOVEMBER 23

Sun
Mr. Hutcheson always is well at home in the last named sonata (Beethoven's op. 111) and his fine performance of the mighty work was the best thing he did.

Journal
The great opus 111 is a little more than swimmers around within Mr. Hutcheson's ken.

JACQUES GOUTMANOVITCH, VIOLINIST, NOVEMBER 24

Herald
Mr. Goutmanovitch again proved himself a thoroughly competent violinist, with a tone of soft and agreeable quality, warm rather than brilliant, and capable technique.

World
Mr. Goutmanovitch is not yet ready to sit with the elect. His tone is too small, his intonation too uncertain for his listeners to bask in unalloyed pleasure.

FRANCIS MACMILLEN, VIOLINIST, NOVEMBER 25

American
Macmillen suffered formerly from a lack of repose and a too eager execution that often led to insecurity. He has conquered all that, however, and now both his delivery and his technique are certain and serene. He has a fine command of style and an interesting expressional equipment.

Sun
It would be a pleasure to record that Mr. Macmillen ... played with distinction and merited praise. But either nervousness or fatigue affected much of his art.

Mail
He played the Faure sonata with manifest devotion, musicianly taste, a sense of style.

Sun
His interpretation of the Faure sonata ... was utterly lacking in color and vitality.

ALMA KITCHELL, CONTRALTO, DECEMBER 1

Sun
In the interpretation of text the singer deserved high praise ... a firm grasp of the composer's purpose.

Brooklyn Daily Eagle
She is an able singer ... but she does not sing with conviction—she does not interpret.

Evening Post
An ability of interpretation that many a veteran might have envied.

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OPINIONS OF THE PRESS

(Continued from page 38)

is firm and full in all registers, and of remarkable evenness.—Dallas News.

Ethelynde Smith appeared here in recital in one of the most interesting programs of the entire musical season. She proved to be a singer of experienced musicianship and personal charm, while her program was almost entirely new to San Antonio listeners. The audience was very enthusiastic and demanded more than a half dozen encores.—San Antonio Express.

Ethelynde Smith, the gifted soprano, has all the admirable qualities desired to please audiences everywhere. From the first note of her program she captivated all. The applause was of the heartiest, and frequent recalls were generously rewarded by Miss Smith. Of the five groups of songs presented, it would be hard to choose the most favored selection. . . . Each of the children's songs delighted the audience. At the close of the program, Miss Smith graciously added two more encores.—Clearwater Evening Sun.

Ethelynde Smith, soprano, was the artist who presented the unusual and delightful program at the Edwards Hotel Ball Room, under the auspices of the Chamade Club. It would be difficult

to say which song was the most popular with the audience, for the program was arranged with taste and exceedingly varied. Perhaps the last charming songs were liked especially for their own cleverness, but they served to emphasize the artist's ability to impersonate. In response to enthusiastic applause after each number, Miss Smith added five encores during the program.—Jackson Sunday News.

Ethelynde Smith gave one of the most enjoyable recitals heard here in years. Her voice is clear and resonant, wide in range and exceedingly colorful. Vocally she is an artist, and in addition, she has a personality that lends much to her work. She won enthusiastic applause throughout the program and sang a number of encores.—Marquette Daily Mining Journal.

Nina Morgana

Following Nina Morgana's appearance as Rosina in The Barber of Seville with the Philadelphia Civic Opera Company, Alexander Smallens, conductor of the performance, telegraphed as follows: "Morgana gave an excellent performance. She is

a fine artist and the public appreciated and applauded her greatly. She made a big success." That the critics, too, were enthusiastic about her performance is evident from the appended press excerpts:

Nina Morgana, who was so successful here in the Tales of Hoffmann given by the Metropolitan Opera Company, was the Rosina. She aroused enthusiasm by her singing of the coloratura aria Una voce poco fa, and also by her brilliant singing of the Waltz Song from Mireille, which she used in the lesson scene. Her voice, beautiful in quality, is extensive in range and of excellent coloring.—Philadelphia Public Ledger, December 19.

The outstanding vocal performance of the evening was the coloratura singing of Nina Morgana in the role of Rosina. Her voice, flexible, smooth and fluent, was charmingly adapted to the difficult runs and wide range, and she had the absolute control required. For her aria in the second act singing lesson she chose the waltz from Gounod's Mireille. She was called to the footlights to bow several times by the pleased audience.—Philadelphia Evening Bulletin, December 19.

Her fluent coloratura was fully equal to the embellishments and difficulties of her part, her brilliant flights of song bringing her many ovations during the evening. In the famous singing lesson scene she interpolated the waltz song from Mireille very effectively and again was applauded for her excellent work.—Philadelphia Record, December 19.

Margaret Sittig

Margaret Sittig, violinist, following her appearance in several cities of Germany and Holland in October, was lauded by the European critics as an outstanding artist. Appended are a few press comments:

BERLIN
America, depriving us of many of our artists, also gives us some—so, Margaret Sittig, violinist, whom we must remember. Virtuosity pulses in her, and her energetic bowing draws a beautiful tone from her violin.—B. Z. am Mittag (Dr. Adolf Weissmann).

An attractive talent with excellent skill.—Der Tag (Carl Krebs).

She shows splendid schooling.—Lokal Anzeiger (W. Klatt).

A genuine violin virtuoso.—Germania.

She possesses firm bowing, and plays with fine expression.—Deutsche Zeitung.

Margaret Sittig is an original violin talent with beautiful rich tone, energetic bowing, and excellent technique.—Die Zeit (Kurt v. Welfert).

Her facility of conquering technical difficulties infuses us with admiration.—Signal.

Margaret Sittig is a born violinist, and possesses an excellent technique.—Deutsche Allgemeine Zeitung (W. Schrenk).

She has dash, technique, and a fine sense for contrasts.—Welt Rundschau (Dr. K. G.).

An excellent talent, bell-like clearness and girlish warmth.—Morgenpost.

She plays cleverly and with great purity.—Boersen Courier (O. Taubmann).

Margaret Sittig is a very capable violinist with a big broad tone.—Vorwaerts.

She plays with great superiority . . . serene dignity . . . makes a rarely harmonious impression.—Allgemeine Musik Zeitung.

BRESLAU
Margaret Sittig is a most excellent young violinist from New York.—Schlesische Zeitung.

DRESDEN
Margaret Sittig is a finished artist. The tone which she draws from her beautiful instrument is big and sonorous, her bowing superb.—Dresdner Neueste Nachrichten.

She is an artist who commands a sure, impeccable technique, deep feeling, and genuine musical sense.—Dresdner Anzeiger.

A young, temperamental violinist, who commands a finished technique and lofty musical qualities. She won her audience with her very first number, which she gave with energetic stroke, flawless technique, and beautifully developed climax.—Dresdner Nachrichten (Prof. E. Paul).

BREMEN
She held her audience spellbound throughout the entire program . . . clear, big conception . . . the tone of her marvelous instrument sings, mourns

and rejoices.—Nationale Rundschau.

Margaret Sittig had a most successful debut. On a solid foundation, she develops all those qualities which give the violin tone flourishing life, and fullness of tone. . . . Elegant bowing, and high conception of style.—Weserzeitung.

An artist with that instinctive trait for the violin, which easily conquers all difficulties, and reaches the highest pinnacles of art. She was a revelation. The concert ended in a roaring triumph for the artist.—Nachrichten.

AMSTERDAM
Margaret Sittig is a charming, sympathetic violinist, musically gifted, and technically unusually developed. Everything she plays is finished, and she has a sonorous, fervent singing tone which charms.—Het Algemeen Handelsblad.

The debut of Margaret Sittig passed off in excellent manner. She is a serious and capable violinist.—De Telegraf.

ROTTERDAM
A personality that one remembers. . . . The audience cheered her enthusiastically.—Nieuwe Rotterdamse Courant.

She has temperament, beautiful tone, and big technique.—De Maasbode.

Florence Easton

Critical comment on the work of Florence Easton seldom fails to deal in superlatives. Her performance of Elsa in Lohengrin at one of the last operas put on at Ravinia last summer caused Glenn Dillard Gunn to write in the Chicago Herald and Examiner: "Easton is the greatest of the Elsas, her song flawless, her queenly beauty perfect to the type." Edward Moore, in the Chicago Tribune, was scarcely less enthusiastic: "In the several seasons that Easton has been appearing in and about Chicago, I have been able to hear her in only two Wagnerian roles, but I am nearly convinced that she is the best Wagnerian soprano of them all, since her nobility of voice and her own personal characteristics react more favorably on these roles than those of anyone else attempting to sing them."

As usual after a concert appearance by Florence Easton, the newspapers were unanimous in their praise of the work of the Metropolitan prima donna after her recent solo appearance with the New York Symphony Orchestra at Aeolian Hall, New York:

Florence Easton, who is one of the shining lights of the Metropolitan's sopranos, was in glorious voice and left her hearers in a state of happiness.—The New York Evening Post.

Florence Easton gave the music of Mozart a lovely tone and a style equally refined and expressive.—Olin Downes in the New York Times.

Adorned the occasion and sang very beautifully.—New York Herald Tribune.

Scored deeply with her hearers.—New York American.

Easton and the orchestra brought the program to a thrilling close.—New York Sun.

Inez Barbour

Inez Barbour sang to a capacity audience at the Lyceum Theater, Bradford, Pa., delighting with the excellent quality of her voice and her interpretative skill. Following are some excerpts from the press:

Inez Barbour, famous concert soprano, who has delighted musicians in many parts of the world came home to sing. Returning to the town where she grew to young womanhood, Miss Barbour, who has attained marked success in the musical world, was greeted as very few have been greeted in their former home town or any other, and she should feel very happy today, for Bradford rarely pays such a compliment as it did last night, by turning out en masse to pay homage to an artist. . . . Surely homage was paid to Bradford's former daughter, last evening, and the large audience that fairly filled the Lyceum theater to hear the famous singer, was thrilled by the beautiful voice of the artist.—Bradford Evening Star and Daily Record.

Before a capacity audience that required the placing of extra chairs in the Lyceum theater auditorium last night, Inez Barbour, famed concert artist, added to

her laurels with a concert unanimously acclaimed as the best musical to which Bradford music lovers have ever been treated.

Especially remarkable was Miss Barbour's English enunciation, disproving the oft-heard plaint that our language does not adapt itself to classical music with that pleasing intonation characteristic of Latin tongues. She was equally at home in Italian, French and German numbers. She has a colorful, flexible, very evenly scaled voice, rich in quality and very sympathetic and suggestive of the dramatic. She proved herself master of every vocal resource, an intelligent interpreter and the possessor of that consummate finish which marks the true artist. . . . Her stage presence is most pleasing, of dignified bearing and gracious manner, she put her audience at ease and commanded a sustained interest seldom noted at similar affairs here. . . . The program was such as to reflect an artistic discrimination in the choice of each number and one to which Miss Barbour's artistry did full justice.—Bradford Era.

Socrate Barozzi

After Socrate Barozzi's recent appearance in concert at Lexington, Ky., the Lexington Herald wrote: "It was one of the most artistic concerts that has ever been given in Lexington. Barozzi proved himself a master of his instrument. His technic was such that the most difficult passages seemed easy. His tone was round and full, and at times has almost the depths of a cello. The delicate passages were exquisitely done and his harmonics were true in tone and a marvel in execution."

Jeanne Gordon

The following notices refer to the successful appearance of Jeanne Gordon at the Metropolitan in the role of Laura in La Gioconda:

The opera was La Gioconda, with Easton, Alcock, Mardones, Gigli and Danise repeating the roles of the recent revival. The only newcomer was Jeanne Gordon, who took the role of Laura with such good effect that one was forced to wonder why she did not elect to appear in the cast of two weeks ago.—World, November 18.

The cast was unimpaired except in the substitution of Jeanne

Gordon for Mme. Matzenauer as Laura Adorno, the misplaced wife of Avisio. For most opera-goers undoubtedly the change was not displeasing. Mme. Gordon not long ago burst upon the enraptured sense of Canada, where, upon the authoritative dictionary of Stormonth was well nigh stripped of laudatory adjectives.—Sun.

Jeanne Gordon took the place of Mme. Matzenauer as Laura, and acquitted herself in musical and moving style.—American.

With the exception of Jeanne Gordon, who replaced Mme. Matzenauer as Laura, the cast was that of the revival performance. Miss Gordon, an appealing looking Laura, sang with nice restraint and style.—Evening World.

Mieczyslaw Münz

Mieczyslaw Münz' first Australian recital in Sydney, brought forth enthusiastic critical acclaim from the press of that city. The critic of the Sydney Sunday Times wrote:

Last night Sydney heard a real musical genius and complete master of the pianoforte in Mieczyslaw Münz. There was a big and fashionable audience. The young pianist surmounted all tests with supreme ease. Unsmiling, inscrutable and absolutely devoid of mannerisms, this undoubted genius of the keyboard creates the most beautiful tone pictures, and his prodigious technic is concealed by his apparently effortless interpretation of widely divergent moods. He is a poet of the piano and more.—Sydney Sunday Times.

Storms of applause swept over the hall, and Münz returned seven separate times.—Sydney Morning Herald.

If you love Chopin's music you will be an admirer of Mieczyslaw Münz. He is a pianist whose technic is irreproachable.—Sydney Daily Graphic.

Mieczyslaw Münz is a pleasant, quiet, unaffected young pianist, who does astonishing things at the piano in a perfectly effortless way.—Sydney Daily Telegraph.

Proved himself truly a poet of the piano. At the close he was greeted with "bravos" from all sides of the house, Dame Nellie Melba leading the applause and waving her program aloft.—Sydney Labor Daily.

The audience was manifestly delighted.—Sydney Truth.

Elena Barberi Announces Recital

Elena Barberi, Italian-American pianist, will give her third recital at Aeolian Hall on Sunday evening, January 11. The program will include among other works the Beethoven Moonlight Sonata, a Chopin group and numbers by Brahms, Dohnanyi, Moszkowski and Liszt.

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PARIS

(Continued from page 7)

Caruso, can not hand down their voices to the generations which come after them.

JAROSY AND BARBARA LULL, VIOLINISTS.

Talking about the violins of Guarnerius (of which Albert Spalding has one of the finest) reminds me of a recital given in the Salle Gaveau by the Hungarian artist, Albert Jarosy. A wealthy amateur of Paris lent him the Guarnerius on which the great Polish violinist, Lipinski, played during his brilliant career. He was so great in his day that when someone asked Paganini who was the greatest violinist Paganini replied, "Well, Lipinski is the second greatest." It was on this instrument that Jarosy played, and the tone he produced was exceptionally beautiful. The principal work on his program was the Glazounoff concerto, a collection of rhapsodical movements which sound well and are brilliant when well played, but which do not form the shapely work a classical concerto is supposed to be. The violinist showed his command of beautiful tone in several smaller numbers and dashed into a Paganini Allegro de Concert as if playing the violin was as easy as playing the piano as De Pachmann plays it. Jarosy, in fact, preaches and teaches that good violin playing should never resemble sawing wood. From a public point of view, however, I think that it is a mistake to play so easily that only a few persons in the hall are aware that the violinist is playing remarkably well and not doing anything which anybody could do. Albert Jarosy played in London shortly before the war and was making his arrangements for an American tour when the great disaster began. He happened to be in Russia, and, when the Revolution came, the gentlemen who say that everything should belong to everybody took away the Stradivarius violin which merely belonged to Albert Jarosy and distributed it among the multitude to whom they claimed it ethically belonged. In the course of time Jarosy escaped from that exalted world of supermen and took up his abode in this sordid city of Paris where every man tries to do as well as he can for himself. In conjunction with other violinists he has opened a school for violin playing. I went two weeks ago to hear Capet talk to the young pupils of the school after each one of them had played a study or concerto. At the end of the recital-examination, one of the directors of the school asked Capet to hear a young American girl play the Glazounoff concerto previous to her tour of the United States. That is how I first became acquainted with Barbara Lull. I suppose she will have demonstrated her art in New York before this letter sees itself in print. I feel convinced that she will add luster to the musical reputation of her native land. I went later to a recital she gave in the concert room of the American Women's Club and I saw the effect of her beautiful playing on the audience. I have found in the course of many years' experience that it is useless to judge an artist in a small room and without a public. Therefore, when I saw Barbara Lull looking happy and pleased to see her audience and her audience looking happy and pleased to see her and insisting on many recalls and extra numbers, I put her down on the list of artists with a brilliant future.

SEIDEL A "RIOT"

I was greatly relieved to see Toscha Seidel looking so strong and well after his recent attack of pneumonia. At one stage of his malady his life was despaired of, so I am told. But when he walked onto the platform in the Salle Gaveau on December 9 and placed the famous Stradivarius of his so firmly under his chin, everybody must have felt that an assured master of the violin was ready for business. I have a tremendous admiration for Toscha Seidel, and for fear of spoiling him with praise I will merely say that in the course of two centuries his Stradivarius has often been played on by worse violinists than himself. The crowded concert room thought the same. Some of the hearers forgot their decorum and shouted "bravo." The rest of the audience made all kinds of unmusical noises by clapping their hands, pounding on the floor with sticks, crying "bis" and making other remarks. I must say, however, that the public was decent enough to remain perfectly still while the violinist was working away on his Strad. The row only began after the violinist had finished playing. After Toscha Seidel had come to the end of his program and had added a number of extra sops to Cerberus, a surging mob of excited people crowded into the artist's room to see what a Toscha Seidel looked like at close quarters, but beyond squeezing his hands and pounding him on the back, the mob did no harm to him. Some of them threatened him that if he ever came back to Paris and gave another recital they would turn out in greater force and give him a reception he would not forget in a long time. Well, he has had his warning. Let him take the consequences.

YSAYE PLAYS

Three more violinists made music at the American Women's Club this season, all of whom deserve more notice than I have space for in this brief letter. The first was Moguilowsky, a Russian with a tone of gold and great refinement. Then came Lea Luboschitz, who is now in America where she is to play concertos with several orchestras; she plays with great vigor and technical brilliancy. Last came Ysaye, who still has the fingers of a man thirty years younger than he is. As a master of style he is without a superior, no doubt.

MARSICK GONE

Since my last letter was written, Paris has lost one of its eminent masters of the violin, Marsick, who has trained many of the famous violinists now before the public. Perhaps Carl Flesch is the best example of Marsick's work as a teacher. The last pupil of Marsick, I believe, was the young Russian-American girl, Tascha Sinayoff, whose name will soon appear frequently in the newspapers of her native land.

THE ANXIOUS USHER

The pianists, of course, are the same yesterday, today, and forever—an innumerable host whom no man can number. A few such names as Iturbi, Elsa Schavelson, Casadesu, Smeterlin, Staub, Panthes, Gil-Marchex, Yves Nat, will indicate that the pianists of Paris are not invariably Germans or Russians. The indomitable Mark Hambourg came over from his London to give a recital in the Théâtre des Champs Elysées. Another Russian from London,

Moiseiwitsch, gave three recitals in the Salle Gaveau and had very much larger audiences than he had last spring. His brilliant technic appears to be growing all the time. I heard Moiseiwitsch five years ago and I am certain that he played with far less force and breadth of style. The Liszt transcription of Wagner's Tannhäuser overture was a dazzling bit of technical display, and might have easily become tiresome had not the pianist kept on piling one climax on top of another till the piano could stand no more. In his Beethoven he had an admirable rhythm and bold manner. He is without doubt getting bigger as an artist. It is to be hoped that the poetic side of his nature will not be neglected. Chopin, for instance, can stand more poetry and less speed without suffering. By way of distraction, I made a note of the anxiety of one of the ushers, who kept poking his head inside the door every few minutes, apparently intent on seeing that no harm came to Moiseiwitsch during the recital. After looking around carefully and giving a glance at the pianist he would disappear for five minutes until his anxiety prompted him again to be on the alert. I found myself humming a chorus of Mendelssohn's: "He, watching over Israel, slumbers not nor sleeps."

LITTLE PIETRO MAZZINI

I went to the Théâtre Femina not long ago to hear a boy of six-and-a-half give a piano recital. His name is Pietro Mazzini, and his appearance does not belie his Italian origin. He certainly played the notes of the Beethoven sonata, the Chopin nocturne, and the other items on his program, but beyond the fingers and the memory I could hear nothing which had not been taught him by his patient and devoted teacher, Hewige de Rosborska—a sister, by the way, of Marie Gabrielle Leschetizky, who is now on tour in the United States. It is to be hoped that the little fellow will be permitted to develop into a normal, healthy young man, and not be forced into the way of all artificially matured flowers. I have seen too many of these young prodigies decay from nerve exhaustion before they were mature enough to interpret intelligently the ordinary classics of the school room.

ALL THE LESCHETIZKY PUPILS

Therese Leschetizky, the only daughter of the great piano teacher and of the greatest of women pianists, the late Madame Essipoff, showed me a book in which her father had written the names of all his pupils. I am in possession of this information and could give the names of all the students who went to Leschetizky for lessons, and I could also tell what the old master had to write about the talents of his best pupils. This, of course, will not be divulged by me. But there could be no objection to the publication of an alphabetical list of the pupils of Leschetizky. Therese Leschetizky showed me a number of letters by Liszt, Wagner, Rubinstein, a manuscript by Beethoven, and the original first copy in Chopin's handwriting of his F sharp major Impromptu. I made a photographic copy of a page of it for the benefit of the readers of these pages.

ELEANOR SPENCER PLAYS WITH SCHNEEVOIGT.

Eleanor Spencer, fresh from her successes in Holland, came to Paris last week and played two concertos with orchestra in the old hall of the Conservatoire—the only part of the famous Conservatoire of other days. The pupils now attend the classes in a newer building farther west. The old hall in which Wagner heard the Beethoven symphony which inspired him to compose his Faust overture, the hall in which Berlioz played the drums and gave to the world several of his fantastic creations, the hall in which Liszt, Chopin, Rubinstein, Saint-Saëns, gave recitals, still stands. In it I have heard four American pianists play this year—George Antheil, Ralph Lawton, Arthur Shattuck, and Eleanor Spencer. This last named artist appeared at a concert given by the eminent Finnish conductor, Georg Schnéevoigt, who made his first appearance in Paris on this occasion. I can only add my little word of approval to the chorus of praise from all parts of the world for this excellent conductor. He has ideas of his own and the authority to make the orchestra do as he wishes. Ravel was present at the rehearsal to hear his Valse and thought the interpretation exceedingly effective, though entirely unlike his conception of his score. Schnéevoigt evidently played the second symphony of Sibelius as if he really admired the work. The audience gave him unstinted applause for it, at any rate. I had a friendly word battle in the artists' room afterwards with Pierre Monteux, former conductor of the Boston Symphony Orchestra. He, too, thinks the Sibelius symphony a glorious work, and said he had given it in Boston. Very well; perhaps I am wrong, and the symphony may be beyond my ken. Some day I may have its merits revealed to my understanding. Eleanor Spencer played Mozart's D minor concerto, and Beethoven's E flat major concerto, otherwise the Emperor. She played with animation, beautiful tone, splendid rhythm, clear phrasing, and left no mysteries to be discovered in those well worn works. She was recalled to the platform many times.

LEGINSKA CONDUCTS

I believe the Bible says that women are to keep silence in churches, but makes no mention of concert halls. The rule of the concert hall, which is a man-made affair, is that women are not to play in orchestras, to say nothing about women conducting orchestras. Ethel Leginska, however, is a law unto herself. She came to Paris, engaged one of the great symphony orchestras here, and conducted the docile men through the mazes of a Beethoven symphony—not the first, but the seventh—and ended with the overture to The Mastersingers. Her gestures in general reminded me of Sir Henry Wood, but her interpretation of the symphony was not at all like the eminent English conductor. Her slow movements were very slow and her fast movements were very fast, her broad passages were very broad, and her weird effects were very weird. She did not believe in half measures. Leginska, of course, does not wish to be patted on the back and be told that she conducted very well for a woman. I have no intention of doing so. She is tremendously in earnest and a very serious artist. No one could talk to her five minutes without feeling that there is no trace whatever of the charlatan or the poser in her. She has not had as much experience as a conductor as she has had as a pianist, but I see no reason why she should not become as fine a conductor as she is pianist, for she has personality, conviction, knowledge. Place aux dames, messieurs!

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Minneapolis, December 27.—The sixth regular concert by the Minneapolis Symphony Orchestra was given on the evening of December 12. Henri Verbrugghen prepared a program well calculated to show to the best advantage his own superior attainments as a conductor as well as the superb qualities of the orchestra. The result was undoubtedly the best playing ever vouchsafed by the orchestra. The program opened with Bach's Brandenburg concerto No. 4 in G major for violin, two flutes and string orchestra. The violin solo part was performed by Jenny Cullen, the only woman member of the orchestra, in masterly fashion, while Henry C. Woempenner and Ernest Liegle, the two efficient flutists of the orchestra, added to the fine ensemble with their finished and musicianly work. Backed up by the rhythmically forceful and polyphonically transparent work of the strings the sum total was truly delightful.

This quasi novelty for Minneapolis was followed by a real one, the Rhapsodie Hollandaise, Piet Hein, by Peter van Anrooy. It received a spirited and rousing performance. If the work of the orchestra was of the best in the two preceding numbers, it attained heights never before attained in the closing number, Tchaikowsky's Symphony Pathétique. Conductor and orchestra seemed inspired and co-operated in every way.

CZERWONKY SOLOIST AT EIGHTH "POP."

The eighth Sunday afternoon "Pop" concert returned to Minneapolis one of its former concertmasters, Richard Czerwonky, who appeared in the double capacity of soloist and composer. Enthusiastically welcomed by friends and admirers, he performed the Mendelssohn concerto in a brilliant and scholarly manner. Recalled many times, he was obliged to add several extra numbers. Two modern sketches, Pourquoi and Harlequin, and A Carnival of Life represented Mr. Czerwonky as a composer.

Other numbers on the program, all finely played under the energetic baton of Verbrugghen, were Berlioz' Roman Carnival overture, the Strauss waltz, Artists' Life, and an andante con moto for strings by Willard Patton. It had been planned to play this last number in honor of Willard Patton, but unfortunately he passed away a few days before and so it was played in memoriam.

LINDENHAHN NINTH "POP" SOLOIST.

An unusual feature of the ninth "Pop" concert by the Minneapolis Symphony Orchestra was a French horn solo played by Richard Lindenhahn, for many years first hornist of the orchestra. He fully justified his reputation as a fine artist by an excellent performance of Strauss' concerto for French horn and orchestra. In spite of many recalls he modestly refused to play an encore.

Other numbers on the program were Schubert's Rosamunde overture; d'Indy's arrangement of Rubinstein's Melody in F; Liadow's valse badinage, The Music Box, and three dances from de Falla's ballet, The Three Corners Hat. The program being rather short, Conductor Henri Verbrugghen, to the delight of all, added the ballade and Slav air with variations from Delibes' ballet, Coppelia. G. S.

Musical Evening at Clarence Adler Studio

The pupils of Clarence Adler who form the Clarence Adler Club gave an interesting and unusual program at the first meeting of the club on Saturday, December 20. A number of distinguished musicians listened to the students play and afterwards took part in the artists' program presented to the students. It is the custom on each of these evenings to introduce a guest of honor. On this occasion Giuseppe Campanari, the former renowned Metropolitan Opera star, who created many roles in this country, was guest of honor. In presenting him to the club, Mr. Adler gave a résumé of Maestro Campanari's remarkable career.

The students taking part were Norman Masloff, Blanche Salomon, Minnie Huber and Bessie Anik. The surprise of the evening was the performance of seldom heard chamber music works by Clarence Adler, piano; Cornelius Van Vliet, cello, and E. Roelofsma, clarinet. The program included sonata for piano and cello in G minor, Bach, and trio in B flat, op. 11 for piano, cello and clarinet, by Beethoven. It is a rare privilege to listen to such unusual compositions under such intimate and stimulating surroundings.

These evenings prove of great value to the students and furnish them with inspiration for further effort.

Arthur Hartmann was an interested listener and so was Aaron Copland, young modern composer. A delightful collation was served.

May Peterson Sings Eighteen Encores

May Peterson, soprano, gave a recital on December 3 on the Artist Series Course at the Florida State College for Women. The program ranged through the usual three languages but contained a large majority of English songs, with Marietta's Lied from Korngold's Die Tote Stadt for the principal number. There were seventeen separate numbers on the program and an idea of Miss Peterson's success may be gained from the fact that she was called on to sing one more encore than there were program numbers; in other words, eighteen. Edna Gockel-Gussen assisted at the piano.

Julievna in Concert

Inga Julievna, the Norwegian soprano, has been engaged for a concert under the auspices of the Board of Education at the Bellevue-Stratford, Philadelphia, on January 31. January 14 Mme. Julievna is scheduled to appear at the Maplewood Country Club, Maplewood, N. J., at which time she will be assisted by Mary Miller Mount, an excellent pianist-accompanist.

Mrs. Reiner to Present Pupils Here

Mrs. Berta Gardini Reiner, wife of the conductor of the Cincinnati Orchestra and teacher of voice in the Cincinnati Conservatory of Music, will present three of her young women pupils in joint recital in New York early

this spring. These pupils were heard by the New York manager, Daniel Mayer, who was very much taken with their work has consented to supervise their public appearances. Mrs. Reiner, a daughter of the celebrated singer, Etelka Gerster, learned her mother's method as a mere girl and it is this that she teaches. She will conduct a summer class on the Pacific Coast, the details of which will be announced later.

Buffalo Symphony in Second Concert

Sunday afternoon, December 14, the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, gave an excellent program at its second concert of the season. The audience was exceptionally responsive and the press warm in its praise. For instance the Evening News said in part:

"The purely orchestral offerings were all Beethoven works, and the number presenting the soloists, Jan Pawel Wolanek and Joseph Ball, was the Bach concerto for two violins and string orchestra. The Coriolan overture opened the program, the symphony of the afternoon was the No. 6 (Pastoral) and the Leonore overture, No. 3, was the final offering.

"The Buffalo orchestra, in offering this classic program, gave its audience fine opportunity to hear these representative works of the two masters, and for this alone, the organization deserves full measure of credit. Further commendation goes to the generally excellent manner of performance, which made the hearing of the music an advantageous one.

"Mr. Cornelissen led his men through a smooth, spirited reading of the Coriolan overture, in which tone quality was, for the most part, agreeable, and in which many details were admirably finished. The symphony, vividly descriptive, was interpreted with faithful spirit and with an amount of precision which spoke for the ready response of players to leader. Somewhat too realistic was the melodramatic effect in the Allegro movement depicting the storm.

"Mr. Cornelissen controlled his forces admirably throughout the symphony, and he conducted the entire program with dignity and authority which made for gratifying results.

"The beautiful Bach concerto was welcomed again, and its performance by Mr. Wolanek and Mr. Ball held no little interest. The work has the undying beauty and vitality so inseparable from the music of Bach, and the performance gave lucid exposition to much of its musical content.

"The first movement was rhythmically stirring, but the tempo adopted was a trifle hurried and restless. The voices of the second movement were clearly and musically uttered, and the violinists delivered the last movement with authority and brilliance. They were enthusiastically applauded for their performance. The orchestral accompaniment provided by Mr. Cornelissen was one of suitable proportion.

"After the excellent performance of the closing Leonore overture, conductor and men received the hearty applause of their appreciative audience."

Thomas James Kelly Addresses Engineers

"Engineering College, Devoted to Vulcan, Re-echoes to Orpheus' Lyre." "Mighty Engines Yield Before Sweet Onslaughts of Music." "Students at University Display Keen Interest in Talk on Symphony Music"—such were the headlines of the report in the Cincinnati Times-Star of the lecture Thomas James Kelly, eminent vocal instructor and lecturer, delivered recently before the Engineering College of the University of Cincinnati. The writer, Charles Ludwig, went on to say:

"This is an engineering age—but man can not live by engineering alone. We must have music, too!"

"It was in these words that Herman Schneider, dean of the Engineering College of the University of Cincinnati, welcomed Thomas James Kelly of the Conservatory of Music into the Engineering College, Thursday, to deliver the first lecture on music ever given there.

Professor H. B. Luther, assistant dean of the Engineering College, introduced Mr. Kelly to the students, and as the Conservatory of Music vocal teacher began to tell of Wagner and to play his works the hum of machinery in the big building stopped. Through the halls there echoed famous "leit motifs," to which all the world has listened with wonder. . . . The purring of the electric motors ceased, and was supplanted by entrancing melodies from Die Meistersinger, and experimental engines were turned off and noisy hammers silenced so that Walther's love song could for once sound blithely through this home of machinery and science.

"Mr. Kelly spoke of his recent attendance at the Wagnerian festival at Bayreuth, Germany. He told of the unique theater that Wagner built there, of the hidden, sunken orchestra in front of the stage, and of the greatness of devotion of the people to the composer Wagner and Wagnerian art. The speaker declared the prelude of Die Meistersinger to be one of the most remarkable ever penned, and gave many selections from the work at the piano. . . . Wagner was bitterly denounced by certain critics, and he pictured the fault-finding critics in his opera in the character of the petty, narrow and over-critical Beckmesser," said Mr. Kelly. "When you go to the concert Sunday you will hear many 'leit motifs' or guiding melodies, associated with various characters in the music drama." Mr. Kelly played the Banner theme, the Meistersinger theme, Walther's love song, selections from the Entrance of the Gods into Walhalla, the Rainbow theme, the Walhalla motif and many others, and gave them with rare skill, bringing out their strength and beauty. The students gave him an ovation when he finished his lecture."

Althouse Spends Holidays with Family

Paul Althouse is an artist who is so popular in the West that it is seldom he is to be found in New York during the season. The tenor returned home from a recent western tour in time for Christmas, however, and spent the holiday season with his family. Since the first of December he sang in Vancouver, B. C.; Great Falls, Mont.; Fort Dodge, Iowa; Omaha, Neb., and Chicago, Ill. Illustrating his popularity in the West, among other engagements for him this season are appearances in Casper, Wyo.; Fargo, N. D.; Hibbin, Minn.; St. Louis, Mo.; Des Moines, Iowa; Saginaw, Mich.; St. Paul, Minn.; Minneapolis, Minn., and Pittsburg, Kan.

Miura's "Incomparable" Butterfly

When Tamaki Miura appeared in Madame Butterfly in Omaha, Neb., the World-Herald commented: "Tamaki Miura, Japanese prima donna, as Cio-Cio-San, once more proved ideal in the part. It would be impossible to find a more perfect impersonator of the unfortunate little maid who has put her whole life in her love. With charming petulance, childish grace, adorable little ways and manners, she held the interest throughout. Her great solo, Un bel di, was a masterpiece of histrionic achievement, as well as a praiseworthy vocal test. Taken all in all, Tamaki Miura's Cio-Cio-San is incomparable."

Oliver Denton at De Witt Clinton

Oliver Denton, pianist, gave two groups of solos at the concert given at De Witt Clinton Hall, New York, on Sunday evening, January 4.

TWO-PIANO MUSIC

A Talk With Maier and Pattison.

Guy Maier and Lee Pattison have made fame for themselves as performers of music for two pianos. At the same time, and incidentally, they have brought into hitherto unknown prominence two-piano music. This fact is so true and so significant that a good many people who ought to know better have received the impression that Maier and Pattison invented or discovered the genre.

The simple and all-embracing reason for this is that so few pianists have linked themselves up into permanency for the purpose of displaying two-piano literature that the general public knows little about it—or, rather, knew little about it until Maier and Pattison made it a feature of their concert performances. Their names have become definitely linked in imagination and memory. When one thinks of one, one thinks of the other. And when one thinks of either, one thinks of two-piano music.

In conversation with them some weeks ago this question came up, and the first point upon which they laid stress was that they played only very few arrangements. Whenever possible they used original works conceived and written for two pianos. Way back in the old days Bach wrote such music—his being for two harpsichords—for the entertainment or instruction of his sons—and his sons also wrote it in their turn. The Bach family was large and comprised many musicians. That they should play together was natural. And that the various composers of the family should write in concerted forms was equally natural.

The small compass of the harpsichord keyboard rendered that instrument unsuited to the modern use of duets for two players at one instrument, so that the composers of Bach's day, seeking new and enlarged effects, or striving to provide opportunities for concerted music for whatever reason it might be, naturally turned to two-piano, or, rather, two-harpsichord duets. Bach wrote concertos for the instruments, usually accompanied by an orchestra or some combination of what one would now call chamber music, but these works, reduced to two-piano arrangement, are fully satisfactory.

Couperin, C. Ph. E. Bach, Wilhelm Friedmann Bach, Mozart, Clementi and other writers of early classic days wrote for two players, and Schubert had a special leaning for this combination of instruments. Schumann wrote a series of variations, originally, like some of the early concertos, intended to be accompanied by orchestral instruments, but afterwards revised so as to be suitable for the two pianos alone. Chopin also wrote for two pianos—a Rondo in C—and Brahms not only wrote original works for two pianos, but also arranged his own chamber music compositions for two players in a manner that not only provides an example of excellence, but justifies the concert use of such arrangements. He also arranged orchestra compositions by Haydn and Joachim, making it clear, however, that these were not mere piano reductions of the scores, but transcriptions in which the originals had undergone such revision as seemed suitable to piano tone and technique. He adopted the same plan in his arrangement for two pianos of his quintet in F minor, thereby establishing a valuable and important precedent.

Maier and Pattison acknowledge that they themselves have been surprised, as their investigations progressed, to discover the extraordinary wealth of material that exists for two pianos. Some of it consists of a mere convenience—a reduction of orchestra works, notably, of course, the standard piano concertos, where the orchestra part is taken by the second piano. But by far a more extended and artistically interesting literature comprises works written originally for this combination, or reduced from other works by the composers themselves, who thus created practically new compositions of the greatest artistic excellence. There is, justly speaking, in two-piano music no "first" or "second" piano. As is the case with all chamber music, the instruments are of exactly equal importance, and solo playing by either of the two players results in injury to the inherent quality of this form of music. Melody and counter-melody, counterpoint and harmony demanding especial emphasis, must be realized by each of the players and brought out with whatever amount of force or clarity seems essential—but must be realized, too, by the other player, who will subdue his tone in exact proportion.

Players of two-piano music, unless they play together very frequently and, indeed, make a regular vocation of it, sometimes fail to discover the essential necessity of over-emphasis. Where there are two pianos instead of one, each of the two must play soft passages twice as soft so as to attain the same effect, and the fortissimos must be carefully graded so as not to degenerate into mere pounding. Then, too, each of the players must know thoroughly what the other player is doing, must know the other part as well as his own, must train himself in the art of memorizing the whole as well as his own part, and in the art—even more difficult—of listening to the other part without allowing it to distract his attention from what he himself is doing.

The difficulty, according to Maier and Pattison, is of dynamics, not of rhythms. They have long since ceased to worry about not "playing together." That part has become automatic. As a result of long practice together, they have become like one man in the purely rhythmic side of their performances, and this fact permits them to

give their entire attention to details of interpretation, dynamics, tone-color and balance.

An interesting feature of the Maier-Pattison two-piano concerts—and the prominence given to two-piano music by those concerts—is the fact that composers are showing an increased interest in the combination, and a number of composers have written works especially for Maier and Pattison. Among these are Arthur Bliss, Edward Burlingame Hill and Leo Sowerby. The works of Bliss and Hill were played for the first time in New York at the Maier-Pattison-Shattuck concert at Aeolian Hall on the evening of January 4. At this concert, too, a concerto for two pianos and orchestra by C. Ph. E. Bach and a concerto for three pianos and orchestra by J. S. Bach were played.

Finally it may be added that Maier and Pattison have noted, or discovered, that American audiences not only absorb, but are aroused to enthusiasm by programs of what would be generally characterized as dry music. The idea, for instance, of a program including three long fugues would shock the average amateur music lover, but these same average music lovers have demonstrated their delight in such music so often at the Maier-Pattison concerts that there can be no doubt of the reality of their pleasure. The question is, why? And Maier and Pattison answer it by saying that they suppose it is the solidity of two-piano tone, the possibility of a wide range of dynamics, of clear voice leading and the rhythmic force. In other words, the melodies and counter-melodies can be fully brought out. And yet, say Maier and Pattison, it is unwise to try to bring out too many voices or to exaggerate emphasis of parts, the human mind being limited and generally able to follow only about two melodic lines at a time.

Like everything else in this world, Maier and Pattison have won success by persistence. Having assured themselves of the artistic value of two-piano music, they determined to make it a specialty, and persisted in it until they attained perfection. It has not taken long for them to arrive at a point where two-piano music and Maier and Pattison have become pretty nearly synonymous terms. One thinks of them naturally together. Incidentally they have done an important service to musical art. It is a notable achievement—and it is pleasant to think that it has been accomplished by Americans.

Berumen to Broadcast

Ernesto Berumen, pianist, has received many requests to broadcast, and therefore the young artist will play for stations WOR, WEA and WJZ, New York, on the evenings of January 24, 28 and 30 respectively. He gives his annual Aeolian Hall recital on Sunday evening, February 1, playing a list of compositions little heard, including the second sonata by Scriabin and works by Alpheraky, Liapounoff and Albéniz.

Hempel to Sing in Passaic

The Monday Afternoon Club, of Passaic, N. J., will present Frieda Hempel in her Jenny Lind Concert at the Capitol Theater on January 20. Mrs. T. A. R. Goodlatte is president of the club and Mrs. Grannell E. Knox chairman of the concert committee. The honorary ushers for the Jenny Lind Concert include many debutantes of the season.

Graveure in Request Program

Louis Graveure, baritone, will give a request program at Aeolian Hall on Saturday afternoon, January 10.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

AN ANCIENT INSTRUMENT

"Will you be kind enough to tell me what the word 'Crowd' means in music, as I cannot find anyone to tell me here. Our town is small and we have no library of reference for music specially. It will be a favor if you answer my inquiry."

There was, either in Wales or Ireland, a bow instrument called a Crowd, which is regarded as the oldest European instrument of its class. Early in the Nineteenth Century it was to be found among the peasantry of Wales, Ireland and Brittany. A description of it states that the body was square and terminated, instead of by a neck, by two parallel arms connected at the end by a cross bar, the center of which supported the end of a narrow fingerboard. Originally there were three strings, but more modern ones had six strings, four of them lying over the unfretted fingerboard, and two beside it.

SONGS WITHOUT MUSIC

"Please give me the address of musical companies that accept songs without music."

Publishers usually do not arrange to have music written for a song. It is practically impossible to find anybody to write music to words unless it is a personal friend. Any one of the music publishers will be glad to see a complete song with words and music, but none of them will be interested in words without music.

Two Dates for Edgar Schofield

Edgar Schofield, the bass baritone, was booked for an appearance in Portchester, N. Y., January 5. January 9 he will sing in Providence, R. I.

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ELIZETTE REED BARLOW, 48 George St., Newbern, N. C. MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas. MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore. MRS. TRAVIS S. GRIMLAND, Memphis, Tenn. For information address 5839 Palo Pinto St., Dallas, Texas. VIRGINIA RYAN, 940 Park Avenue, New York City.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925. MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan.: Cincinnati Conservatory, June. CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes Chicago and Dallas. Write for dates of same. ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. St., Houston, Texas.

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WHERE THEY ARE TO BE

January 8 to January 22

ADDISON, MABELLE: Erie, Pa., Jan. 14.
 ALSEN, ELSA: Passaic, N. J., Jan. 19.
 BACHAUS: Sweet Briar, Va., Jan. 20.
 BANNERMAN, JOYCE: Cleveland, O., Jan. 21.
 BARCLAY, JOHN: Washington, D. C., Jan. 14.
 Bowling Green, O., Jan. 19.
 BAROZZI, SOCRATE: Somerville, N. J., Jan. 8.
 Albany, N. Y., Jan. 22.
 BRAJLOWSKY, ALEXANDER: Minneapolis, Minn., Jan. 16.

BRITT, HORACE: Fitchburg, W. Va., Jan. 12.
 CHEMET, RENEE: Omaha, Neb., Jan. 15.
 CROOKS, RICHARD: Rochester, N. Y., Jan. 15.
 DAVIS, ERNEST: Springfield, Mass., Jan. 21.
 DENISHAWN DANCERS: Tucson, Ariz., Jan. 8.
 Douglas, Ariz., Jan. 9.
 El Paso, Tex., Jan. 10.
 Albuquerque, N. M., Jan. 12.
 Las Vegas, N. M., Jan. 13.
 Pueblo, Colo., Jan. 14.
 Cheyenne, Wyo., Jan. 15.

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Colorado Springs, Colo., Jan. 16.
 Denver, Colo., Jan. 17.
 Topeka, Kans., Jan. 19.
 Kansas City, Mo., Jan. 20.
 Lexington, Mo., Jan. 21.
 Columbia, Mo., Jan. 22.
 DUPRE, MARCEL: Grand Rapids, Mich., Jan. 16.
 DUX, CLAUDE: Holyoke, Mass., Jan. 9.
 Detroit, Mich., Jan. 17.
 ENESCO, GEORGES: Norwich, Conn., Jan. 9.
 New Haven, Conn., Jan. 15.
 FLESCH, CARL: Philadelphia, Pa., Jan. 9, 10.
 FLONZLEY QUARTET: Chicago, Ill., Jan. 11.
 Rochester, N. Y., Jan. 12.
 Ithaca, N. Y., Jan. 13.
 Northampton, Mass., Jan. 14.
 Boston, Mass., Jan. 15.
 GABRILOVITCH, OSSIP: Harrisburg, Pa., Jan. 15.
 Brooklyn, N. Y., Jan. 18.
 GERHARDT, ELENA: Pittsburgh, Pa., Jan. 8.
 Farmington, Conn., Jan. 13.
 GIANNINI, DUSOLINA: Pinchurst, N. C., Jan. 9.
 Savannah, Ga., Jan. 13.
 Columbia, S. C., Jan. 15.
 GIGLI, BENIAMINO: Washington, D. C., Jan. 15.
 GOODSON, KATHARIN: Munich, Ger., Jan. 10.
 Dresden, Ger., Jan. 13.
 Berlin, Ger., Jan. 16.
 Vienna, Aust., Jan. 19, 21.
 GRADOVA, GITTA: Chicago, Ill., Jan. 12.
 Staunton, Va., Jan. 16.
 Montreal, Can., Jan. 22.
 GUTMAN, ELIZABETH: Greensboro, N. C., Jan. 8.
 Richmond, Va., Jan. 12, 13.
 HAGAR, EMILY STOKES: Atlantic City, N. J., Jan. 8.
 Johnstown, Pa., Jan. 22.
 HARVARD, SUE: Detroit, Mich., Jan. 18.
 HEMPEL, FRIEDA: Plainfield, N. J., Jan. 19.
 Passaic, N. J., Jan. 20.
 HESS, MYRA: Atlanta, Ga., Jan. 10.
 New Orleans, La., Jan. 12.
 Mt. Vernon, O., Jan. 15.
 Columbus, O., Jan. 16.
 Cincinnati, O., Jan. 19.
 Dobb's Ferry, N. Y., Jan. 22.
 HINSHAW'S IMPRESARIO: Wheeling, W. Va., Jan. 8.
 North Adams, Mass., Jan. 14.
 HINSHAW'S MARRIAGE OF FIGARO: Hammond, Ind., Jan. 12.
 Lancaster, Pa., Jan. 14.
 Wilmington, Del., Jan. 16.
 HOMER, LOUISE: Urbana, Ill., Jan. 14.
 Toledo, O., Jan. 16.
 Booneville, Mo., Jan. 19.
 Jefferson City, Mo., Jan. 20.
 Pittsburgh, Pa., Jan. 22.
 IMANDT, ROBERT: Plattsburg, N. Y., Jan. 9.
 Montreal, Can., Jan. 13.
 IVOGUN, MARIA: Lynchburg, Va., Jan. 10.
 JULIENNA, INGA: Hackensack, N. J., Jan. 12.
 Maplewood, N. J., Jan. 14.
 KREMER, ISA: Chicago, Ill., Jan. 18.
 LAMOND: Rochester, N. Y., Jan. 22.
 LEIGNSKA, ETHEL: Chicago, Ill., Jan. 9.
 Albany, N. Y., Jan. 14.
 Boston, Mass., Jan. 17.
 LENT, SYLVIA: Ridgewood, N. J., Jan. 20.
 LERNER, TINA: London, Eng., Jan. 18.
 LETZ QUARTET: Allentown, Pa., Jan. 14.
 Altoona, Pa., Jan. 15.
 Holidayburg, Pa., Jan. 16.
 LEVITZKI, MICHA: Aurora, N. Y., Jan. 9.
 Toledo, O., Jan. 19.
 Wooster, O., Jan. 19.
 LUCCHESI, JOSEPHINE: Calgary, Can., Jan. 8-10.
 Spokane, Wash., Jan. 12-14.
 MACBETH, FLORENCE: Rochester, N. Y., Jan. 15.
 MACMILLAN, FRANCIS: Owensboro, Ky., Jan. 15.
 MAIER AND PATTON: Marietta, O., Jan. 9.
 Oak Park, Ill., Jan. 13.
 Pomona, Cal., Jan. 19.
 Redlands, Cal., Jan. 20.
 San Diego, Cal., Jan. 22.
 MATZENAUER, MARGARET: Wichita, Kans., Jan. 12.
 St. Louis, Mo., Jan. 16, 17.
 Chicago, Ill., Jan. 20.
 McKINLEY, MABEL: Canton, O., Jan. 19.
 Youngstown, O., Jan. 19.
 Clarksburg, W. Va., Jan. 20.
 Charleston, W. Va., Jan. 20.
 McQUHAE, ALLEN: Provincetown, R. I., Jan. 21.
 MELLISH, MARY: Baltimore, Md., Jan. 9.
 Asheville, N. C., Jan. 22.
 MIDDLETON, ARTHUR: Amsterdam, N. Y., Jan. 14.
 Saginaw, Mich., Jan. 20.
 NEVIN AND MILLIGAN: Oswego, N. Y., Jan. 12.
 NORTHRUP, MARGARET: Brooklyn, N. Y., Jan. 12.
 Mt. Vernon, N. Y., Jan. 15.
 NOVAES, GUOMAR: Indianapolis, Ind., Jan. 11.
 Norton, Mass., Jan. 21.
 PIANO QUARTET: Wellesley, Mass., Jan. 8.
 Northampton, Mass., Jan. 9.
 Troy, N. Y., Jan. 13.
 Utica, N. Y., Jan. 14.
 Syracuse, N. Y., Jan. 15.
 Buffalo, N. Y., Jan. 16.
 Toronto, Ont., Can., Jan. 17.
 Youngstown, O., Jan. 19.
 Cincinnati, O., Jan. 21.
 POWELL, JOHN: Wellesley, Mass., Jan. 22.
 RODGERS, RUTH: Philadelphia, Pa., Jan. 12.
 ROSENTHAL, MORIZ: Chicago, Ill., Jan. 11.
 RUBINSTEIN, ERNA: Denver, Colo., Jan. 13.
 San Francisco, Cal., Jan. 18.
 Oakland, Cal., Jan. 19.
 Sacramento, Cal., Jan. 22.
 RUSSIAN CHOIR: Stamford, Conn., Jan. 8.
 Boston, Mass., Jan. 9.
 Sanbury, Pa., Jan. 12.
 Chambersburg, Pa., Jan. 13.
 Pittsburgh, Pa., Jan. 15.
 Ashland, O., Jan. 16.
 Lafayette, Ind., Jan. 17.
 Ann Arbor, Mich., Jan. 19.
 SALMOND, FELIX: Wellesley, Mass., Jan. 8.
 Northampton, Mass., Jan. 9.
 Troy, N. Y., Jan. 13.
 Utica, N. Y., Jan. 14.
 Syracuse, N. Y., Jan. 15.
 Buffalo, N. Y., Jan. 11.
 Toronto, Can., Jan. 17.
 SAMAROFF, OLGA: Chicago, Ill., Jan. 9, 10.
 Philadelphia, Pa., Jan. 12.
 SCHELLING, ERNEST: Boston, Mass., Jan. 10.
 SCHOFIELD, EDGAR: Providence, R. I., Jan. 9.
 SEGALL, ARNO: San Francisco, Cal., Jan. 21.
 SHAVITCH, VLADIMIR: London, Eng., Jan. 18.
 SIMONDS, BRUCE: Quebec, Can., Jan. 14.
 SMITH, ETHELYNDE: Nashville, Tenn., Jan. 9.
 Poplarville, Miss., Jan. 12.
 Mobile, Ala., Jan. 21.
 SPALDING, ALBERT: Boston, Mass., Jan. 8, 9.
 Hartford, Conn., Jan. 14.
 Shamokin, Pa., Jan. 16.
 STANLEY, HELEN: Philadelphia, Pa., Jan. 8.
 Fitchburg, Mass., Jan. 12.
 Bradford, Mass., Jan. 13.
 Wellesley, Mass., Jan. 22.
 STARK, MILDRED: Utica, N. Y., Jan. 10.
 STILES, LOUISE HOMER: Pittsburgh, Pa., Jan. 22.
 TIFFANY, MARIE: Shamokin, Pa., Jan. 16.
 Chambersburg, Pa., Jan. 17.
 VAN DER VEER, NEVADA: Somerville, N. J., Jan. 8.
 VON DOHNANYI: Detroit, Mich., Jan. 8, 9.
 Buffalo, N. D., Jan. 11.
 Chicago, Ill., Jan. 18.
 WHITEMAN'S ORCHESTRA: Raleigh, N. C., Jan. 8.
 Winston-Salem, N. C., Jan. 9.
 Columbus, S. C., Jan. 10.
 Jacksonville, Fla., Jan. 11.
 Savannah, Ga., Jan. 12.
 Charlotte, N. C., Jan. 13.
 Asheville, N. C., Jan. 14.
 Atlanta, Ga., Jan. 15.
 ZIMBALIST, EFREM: Erie, Pa., Jan. 14.

February 14. This American dance organization will not be seen in New York City until it has completed a long tour of the South and Middle West, which will bring the dancers to New York the middle of March.

DRESDEN HEARS STRIEGLER'S MASS

Feigler Operetta Well Liked—Orloff Pleasants in Recital—Wagner Novelties—Two Pasquales

Dresden, December 10.—Kurt Striegler, at the side of Busch and Kutzschbach, orchestra leader of the State Orchestra, had a decided success with his big vocal mass, brought out for the first time in the Frauent Church, December 3. This young musician has already composed two operas and a number of choral and chamber music works of which the three-act opera, Hand and Heart, achieved its initial hearing here on December 3. The mass in question (E flat) for mixed chorus and soli, is a test of the composer's many sided gifts and his capability of writing characteristic church music replete with religious zeal, fantasy, style and brilliant climaxes. Having no lengths it will surely have a future, although it requires great means and is not easy to do. Under Striegler's own lead and with the assistance of well known soloists it achieved splendid criticisms.

NEW OPERETTA

Another Dresden composer, young in years, has been deservedly noted outside Dresden in Liegnitz, by his first operetta work, Bombastus, which, according to criticisms, is first rate. The composer is Rudolf Feigler, whose easy musical flow and richness of melody in the above work, as well as in its leaning towards modernity will make it very popular before long.

ORLOFF PLEASES

Nicolai Orloff took Dresden by storm by his truly artistic pianism, revealed in well known works. His Slavic temperament and emotional depth, his technic and beauty of touch, class him among the best in his profession.

WAGNER NOVELTIES!

The last Sunday morning concert (Morgenfeier) was devoted to Wagner and drew a crowded house. As novelties should be mentioned three gesänge (out of the seven songs to Goethe's Faust) interpreted by Adolf Schoepflin: Mephisto Serenade, Rattenlied, and Es war einmal ein König. They were warmly applauded. Further, the Siegfried Idyl (in its first original fashion performed at Bayreuth) by thirteen musicians was an interesting experience. Kutzschbach knew how to make it sound gloriously.

TWO PASQUALES

Don Pasquale was revived at the opera under Kutzschbach's lead. Another Pasquale (viz. Amato) was the soloist of the Philharmonic Concert on December 9.

A. INGMAN.

Enesco Arrives in New York

During the week prior to his sailing for America on December 30, Georges Enesco appeared in Paris with the Cologne Orchestra and in a subsequent recital. Cable advice reports both of these appearances as being the same successes which always characterize Mr. Enesco's appearances in Paris, in which city he is idolized. Mr. Enesco arrived in New York on January 7 for his third consecutive American season, which includes appearances with the Chicago and Cleveland orchestras, the Los Angeles Philharmonic, San Francisco Orchestra and the Portland Symphony. His first appearance in New York this season will be on the afternoon of January 17, on which occasion with the collaboration of Ruth Deyo and Hans Kinderl will be presented an old French trio of Loillet and the Ravel Trio and the Cesar Franck sonata played by Miss Deyo and Mr. Enesco. On January 23-24 he appears with the Chicago Orchestra in Chicago, playing the Bruch concerto and conducting his own symphonic compositions. This month he appears also in New Haven and Norwich, Conn., and Lincoln, Neb., and Cincinnati.

L. L. Little Opens Own Managerial Office

L. L. Little, for three seasons manager of Management Ernest Briggs, Inc., and in charge of routing for the Tony Sarg Marionettes, has severed all connection with those companies and has opened his own concert offices in the Knickerbocker Building, New York.

Besides featuring the Alberti Pantomimes and other dramatic concert offerings, Mr. Little is giving special attention to the promotion of outstanding young musical artists of demonstrated ability, following the lines which have proved so successful in his hands for the Marionettes, Irene Castle, and other popular attractions.

In addition to his experience in the concert field, Mr. Little has spent many years as special correspondent in Europe for New York newspapers and in editorial work here on magazines of national appeal. This long study of what the public wants provides this new concert office with unusual facilities for fitting concert offerings to local requirements of clubs, schools, colleges and musical managers.

Max Jacobs Active

Max Jacobs appeared with his quartet at the Waldorf Astoria on December 9. Among his appearances as violin soloist mention might be made of the Community Church on December 10; the Rand School of Science, December 12; Public School 61, December 20, and at a private musicale at the Hotel Des Artistes, December 23. He appeared with his quartet at 14 East 60th street at a musicale on January 4. Mr. Jacobs is conductor of the New York Chamber Symphony.

Two Engagements for Ernest Davis

Ernest Davis, tenor, will sing Rudolph's Narrative, from La Boheme, with the Springfield Symphony Orchestra on January 21. He also has been booked to appear at the Evanston North Shore Festival, singing in Haydn's The Creation.

Rosenthal's Recitals

Moriz Rosenthal will give his second New York recital on Saturday afternoon, January 17, at Carnegie Hall. He will give his Chicago recital on January 11.

Harold Land Sings The Messiah

Harold Land, baritone, sang in the performance of The Messiah at St. Thomas' Church, New York, on December 21. Mr. Land, baritone soloist at this church for ten years, has sung The Messiah solos there eight times, the other two performances being sung by the late Hartridge Whipp and Robert Maitland during Mr. Land's absence with the colors. At this December 21 performance Mr. Land was at his best, and gave evidence of his wide experience and study with such masters as Sir Charles Santley, the late Arthur Mees, James Sauvage, William Shakespeare, Georges Mougouiere (Paris), and last but not least, T. Tertius Noble. December 28 the baritone sang his sixth reengagement at Roseville, N. J. Christmas Eve he was heard in Christmas Carols at the residence of the former South American Ambassador. He will sing in Providence, R. I., January 26.

LeRoy Duffield Sings Leading Role

The success of another Adelaide Geschiedt exponent is noted in LeRoy Duffield, who will sing the leading role in the Winter Garden Passing Show for the remainder of the season, in Cleveland, St. Louis, Chicago and Boston. Mr. Duffield has a tenor voice of unusually appealing lyric quality and a type of personality especially adapted to the role he is singing.

Denishawn Dancers on Tour

The cities of the Southwest will soon have an opportunity to see some of the new dances created by Ruth St. Denis and Ted Shawn and their Denishawn Dancers. They are engaged for the following dates: January 8, Tucson, Ariz.; 9, Douglas, Ariz.; 10, El Paso, Tex.; 12, Albuquerque, N. Mex.; 13, Las Vegas, N. Mex.; 14, Pueblo, Colo.; 15, Cheyenne, Wyo.; 16, Colorado Springs, Colo.; and Denver, Colo.,

CHICAGO CIVIC OPERA PERFORMANCES ATTRACT LARGE HOLIDAY AUDIENCES

Tales of Hoffmann Revived After Four Years' Absence, With Anseau, Macbeth, Forrai and Schwarz in the Leading Roles—Hansel and Gretel Given With Two Young Chicago Girls in Important Roles—Hidalgo in Lakme—Repetitions

HANSEL AND GRETEL, DECEMBER 28 (MATINEE).

Chicago, January 3.—The ninth week of the Chicago Civic Opera began Sunday, December 28, with the first holiday production at popular prices of Hansel and Gretel, sung in English. The cast included two young Chicago girls—Edith Orens as Hansel and Helen Derzbach as Gretel. Both young ladies did honor to their teacher, Mrs. Herman Devries, who also happens to be the mentor of Helen Freund, another young member of the company. Miss Orens and Miss Derzbach have been well trained, and with further study should do well in the profession they have chosen for their career and on which they have been so well launched by their teacher as well as by the Chicago Civic Opera Company. They are both very talented and did what was asked of them as two efficient professionals. True, their voices have not attained full maturity, but for such young girls they sang the music tellingly. Maria Claessens was excellent as the Witch; likewise Augusta Lenska as the mother. William Beck enunciated the English text so well that he was about the only one who was understood. Gladys Swarthout delivered the best singing of the afternoon as the Sandman, and Lucie Westen as the Dewman rounded up the cast.

A ballet divertissement followed. Frank St. Leger was at the conductor's desk and proved again his efficiency with the stick, directing the Humperdinck music as well as could be desired. He also wielded the baton for the ballet in a manner entirely to his credit.

L'AMORE DEI TRE RE, DECEMBER 29.

Montemezzi's L'Amore dei Tre Re was repeated with the same cast heard previously.

FRA DIAVOLO, DECEMBER 30.

The second performance of Auber's Fra Diavolo was sung by the same cast as at the premiere.

MEFISTOFELE, DECEMBER 31.

The last performance for 1924 at the opera was a repetition of Mefistofele with the same artists heard previously. The advance in price of admission did not affect the size of the audience, as not a stall was left vacant.

THE JEWELS OF THE MADONNA, JANUARY 1.

Wolf-Ferrari's Jewels of the Madonna was repeated without change in the cast.

TALES OF HOFFMANN, JANUARY 2

After an absence of some four years, Offenbach's Tales of Hoffman was revived on Friday night, outside subscription. Offenbach's fantastic opera must be given with a star cast, with artists of great versatility, and the majority of those cast on this occasion were only mediocre talent. The Chicago Civic Opera has often given excellent performances this season, but often others far below standard, and that under discussion was one of those. Fernand Anseau sang the title role gloriously. Florence Macbeth's Olympia was the hit of the evening; she looked exactly the mechanical doll, and her portrayal could not have been improved upon as it is a classic, and she was the bright spot in the performance. Olga Forrai did her best as Julietta and Antonia; in the first role she was beautiful to the eye, and in the second agreeable to the ear. Alice d'Hermanoy looked masculine in the togs of Niclaus. Joseph Schwarz appeared in the triple roles of Coppélius, Dapertutto and Miracle. He sang the first too well and his French was too pure, for tradition tells us that Coppélius was an old Jew who had a strong Yiddish accent when he spoke French and whose voice had lost all resonance or timbre. Schwarz showed us a new conception and this reviewer prefers the old one. His Dapertutto was elegant and well voiced, but it was, after all, as Dr. Miracle only that he made an impression, and this for the very reason that, though original in his interpretation, he followed the lines of some of his famous predecessors. Alexander Kipnis made much of the small part of Crespel. Lodovico Oliviero was satisfactory as Cochenille. Romeo Bosacchi, who sang the big role of Leopold in La Juive, was heard in the buffo tenor role of Franz, which he voiced too well and acted with too much unction to be comical. He won rounds of plaudits, however, after his aria, as good singing is always enjoyable.

The orchestra played as if the extra performance of Aida on Friday afternoon had taken the vitality out of the men. The chorus, too, seemed somewhat tired, especially the men, as the women of our chorus are always robust. The scenery, with a few variations, was the same that these eyes have seen ever since the inception of the Chicago Opera some fourteen years ago, when it had to be touched up by the painter after serving well at the Manhattan in New York. It was a performance that made a blot and opened the new year most un auspiciously.

LAKME, JANUARY 3 (MATINEE)

The performance of Delibes' Lakme was given with the same cast heard previously, with the lone change in the title role, sung heretofore this season by Pareto and entrusted for the first time to Elvira Hidalgo on this occasion. Before going into a discussion as to the merits of the singer, it does not seem amiss to write a few lines regarding the ensemble of the performance. A well known musician, who recently came from New York for a short visit here, informed this reporter that the Chicago Civic Opera Company had today probably the greatest roster of opera singers in the world, but that many opera houses in Europe and the Metropolitan in New York had better orchestras, better choruses and more appropriate scenery. The gentleman had no axe to grind, no bone to pick with

the Chicago Civic Opera Company. On the contrary, after hearing a performance at the Auditorium, he was most enthusiastic as to the principals. Having listened to such an expert on operatic matters, this reporter went to the performance of Lakme with the principal motive of ascertaining for himself whether the points indicated were correct, or if our friend was only expressing passing remarks without much foundation or reflection.

Listening attentively to the orchestra, it was manifest throughout the afternoon that our orchestra men were either tired or out of mood. Lauwers conducted well; his beat is easy to follow, but the men were not alert. Then, the Chicago Civic Opera this year has so many conductors that it is difficult, to say the least, for the musicians of the orchestra to get acquainted with them. It is very kind of the management to give chances to men like Charles Lauwers, Frank St. Leger, Isaac Van Grove and Henry G. Weber, assistant conductors. They all have a right to conduct. They work hard, deserve practice and all have made good, but it is an injustice to the orchestra men and also to the public. With seven conductors taking a hand at directing the Chicago Civic Opera orchestra, the instrument has been somewhat spoiled and our friend from the East is absolutely right in his comparison.

The chorus this season has not been of the best. It is said that the men have been reduced in number, and this is regrettable, as the women choristers are excellent. The ballet, which, at one time was a big item at the Auditorium, though still conducted by Oukrainsky, is no longer the ballet that it was years ago when Pavley and Oukrainsky had the direction. The girls of the ballet are not what they were, either. They dance as full fledged pupils instead of full-fledged professionals. The different premieres would be excellent in the corps de ballet, but are unsuited for their responsible positions. All these things were manifested anew at the performance of Lakme and are mentioned not as a rebuff to the management but to fulfill a duty as reporter.

To come back to Hidalgo: She dressed the part better than any Lakme ever seen here, her costumes reminding one of vignettes of women from India. Her costumes, therefore, were authentic—some becoming, others not quite so, due to the Indian trinkets—but all very interesting for one who enjoys details. Then, she was well made up and acted the role with conviction. Vocally, she was highly satisfactory and won rounds of plaudits after the Pour-quoi in the first act, in the duet with Schipa, and after the Bell Song she stopped the performance, so well pleased

was the audience. Her voice is peculiar and one must become acquainted with that to realize all of its beauties. Tito Schipa was the Gerald, a role in which he always wins the favor of the audience. Baklanoff, a superb artist, gave distinction to the role of Nilakantha, and the smaller parts were all entrusted to able members of the company.

LA GIOCONDA, JANUARY 3 (EVENING)

With Rosa Raisa appearing in the title role, Ponchielli's opera is always interesting, and patrons of the popular-priced Saturday evening performance were delighted with one of their favorites.

RENE DEVRIES.

Whitehill Scores Again

The following speaks for itself:

COMMISSION OF THE CITY OF BIRMINGHAM

Dear Mr. Whitehill:

The Festival Week came to a close after a series of brilliant performances. I am indeed glad that you gave us the pleasure and opportunity of hearing your artistic work. Birmingham is still singing your praises and I sincerely hope that I may have the pleasure of booking you again in the near future.

Very truly yours,
(Signed) O. GORDON ERICSON,
Manager Municipal Auditorium.

Trabilsee Surprised on Christmas

Toti Trabilsee received many letters, cards and telegrams from his numerous artist-pupils at present on the road. Among others were cards from Helen Williams and Jack E. Young, formerly with the Washington Opera Company, who are at present touring the United States in joint recitals.

Christmas night the artist-pupils and several of the advanced pupils arrived at the Trabilsee Studio as a pleasant surprise. They rendered scenes from various operas in costumes.

"Has No Equal Among Harpists"

Marcel Grandjany, French harpist, recently played at Newcomer Hall, Overlea, Baltimore, for the benefit of the Maryland School for the Blind. A telegram from Mrs. Alpers, who sponsored this concert, to Mr. Laberge, his Montreal manager, reads: "Grandjany big success. Played before representative audience. Has no equal among harpists."

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 The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Activities of Judson Artists

Concert Management Arthur Judson announces the addition to its list of artists for 1925-1926 the name of Josef Szigeti, Hungarian violinist, who is to make his first American appearances next season.

The mother of Wanda Landowska died in Paris on December 30. Mme. Landowska will, however, continue her American tour and will fulfill her scheduled engagements.

Bachaus will begin his present tour in New York on January 12 with a private appearance. On January 17 he will give a special concert for members of the City Music League, and on January 20 he will be heard in recital at Sweet Briar College, Sweet Briar, Va. On January 23 and 24 he is soloist with the Cincinnati Orchestra.

Ruth Breton's appearance as soloist with the Cleveland Orchestra has been shifted from January 11 to January 25. She will be heard in two groups of violin solos with orchestral accompaniment.

Concert Management Arthur Judson has received word that Alfred Cortot will arrive in America on the S.S. Savoie on January 17 or 18. His heavily booked season starts with three appearances in two days—soloist with the New York Symphony Orchestra on January 24 and 25 and a recital in Philadelphia on the evening of January 25.

Claire Dux has been booked for a recital in Detroit on January 17.

Carl Fleisch is to be heard in recital in Baltimore on January 23. On January 29 and 30 he is soloist with the Minneapolis Orchestra.

When Fraser Gange appears as soloist with the New York Symphony Orchestra in Beethoven's Ninth Symphony on January 22 and 23, the concerts will mark Mr. Gange's seventh and eighth appearances in New York this season, as well as his fifth and sixth appearances in the Ninth Symphony in New York. Mr. Gange will also be heard with the New York Symphony on tour.

Gitta Gradova is to be heard on January 12 in Chicago, on January 16 in Staunton, Va., and on January 22 in Montreal.

Returning from a concert in La Crosse, Wis., on January 23, the New York String Quartet will have a short tour of Pennsylvania cities in the last week of January.

Ruth Rodgers will sing at the Monday Morning Musicales in Philadelphia on January 12. On January 22 and 23 she is soloist with the New York Symphony Orchestra in the Ninth Symphony—her fifth and sixth appearances in that work in New York. Her first New York recital will take place on January 27, with Isidore Luckstone assisting.

Ernest Schelling starts his Boston series of Children's Concerts on January 10 and his New York series with the Philharmonic Orchestra on January 24.

Charles Stratton sings in Beethoven's Ninth Symphony with the New York Symphony Orchestra on January 22 and 23 and will be heard on tour with the same organization in the same work.

Marie Tiffany is to sing in Shamokin, Pa., on January 16, and in Chambersburg, Pa., on January 17.

The foregoing artists all are under the management of Concert Management Arthur Judson.

New York Trio Plays in Lawrence

The New York Trio, Clarence Adler, piano; Louis Edlin, violin, and Cornelius van Vliet, cello, gave the second of their series of four concerts at Lawrence, L. I., on Sunday evening, December 28. The program consisted of trio, Op. 1, No. 2, G major, Beethoven; concerto for two violins, Bach, and miniatures, gavotte, minuet and salterello, Frank Bridge.

In the double concerto of Bach the New York Trio had the able assistance of Joseph Dallet, violinist. The concerto was given a masterful rendition calling forth spontaneous applause after each movement. The New York Trio interpreted Beethoven with its usual artistry, breathing into each movement the spirit of the master. The playing was distinguished by lightness, colorful shading, precision and perfect ensemble. A large and distinguished audience heard the music with appreciation and rewarded the players with enthusiastic applause.

Lawson's Renditions "Faultless"

A program which was delightful from start to finish was that rendered recently by Franceska Kaspar Lawson in Southern Pines, N. C. Her selections included classical airs, songs of other lands, and English and American songs, and according to the Sandhill Citizen the rendition of each and every one was faultless. The reporter for the same paper continued: "The Swiss Echo Song, Villanelle and Una Voce Poco Fa from the Barber of Seville were rendered in such a manner as to charm the most critical. Mrs. Lawson's beautiful voice and charming personality bring her in close sympathetic touch with her audience. The wide range of her voice and its full control enabled her to make most impressive renditions of English airs and the more elaborate operatic selections alike. . . . The rare sweetness and appeal of her voice will cause those who heard her to welcome gladly any opportunity they may have to hear her soon again and often."

Public Music Demonstration on Staten Island

Of interest to music students, teachers and parents will be the public music class demonstration which will be held at the new Feldman Auditorium of Curtis High School, New Brighton, S. I., January 11, at three o'clock. This will be under the personal direction of Mary Wildermann and will bring before the public many facts about musical education which are not understood by the general public as necessary to just an ordinary musical education. A class of twenty-six young students will be on the platform and the actual routine of a weekly study of subjects that cannot be touched upon in the private lessons period will be demonstrated. The demonstration will be free to the public. The program will close with a children's orchestra of twenty-six pieces, directed by Bernice Rosner.

Minnetonka Girls Remember Indian Children

Last summer the Princess Watahwaso visited Camp Minnetonka, Monmouth, Me., sang her Indian songs, and told the girls about the children of her tribe. So when the Christmas tide drew near the Camp Minnetonka girls thought of the Indian children and packed a huge box of toys and candies to add to the joys of the great community

Christmas tree they have. The camp reunion was scheduled to take place on January 2, at the Wig-Wam of The Big Chief in Philadelphia. Laura de Wald Kuhnle, well known vocal teacher, is in charge of Camp Minnetonka.

STANDPOINTS OF THE LATE WILLIAM H. SHERWOOD

(Continued from page 17)

genuine native talent. He was among the first (if not the first) of pianists of note to include systematically, good compositions by Americans on his programs.

Regarding the regretted interruption to his own work as a composer, he once remarked that, in his opinion, to attain satisfactory command over the proportionate interrelation of musical and technical considerations demanded by interpretative playing is a no less intricate matter and one in far more need of able teachers than the art of composition itself. However, it is to be remembered that "Master Schools" in the United States were by no means as prevalent previous to the abrupt close of Mr. Sherwood's life work in 1911 as they have become since—especially subsequent to the influx of foreign celebrities to our shores from 1914.

Fads and fashions in music and its rendition change overnight. Even so, genuine art, fortunately, is less a matter of its fleeting day than of its right of way. And Mr. Sherwood's reputation in the memory of multitudes whom he inspired by his magnetic playing and convincing teachings has to support it, no less than that of other master pianists who have vanished beyond this turbulent, mortal arena, a breadth of vision, aptly characterized, in its comprehensively versatile significance, through the dependability of his adequate and freely creative technique—rooted in the imperative principle of proportionate balance, between all of the specific intrinsic interrelations of rhythmic-tone, which pertain to the satisfactory expression of universal music, through its essential medium of interpretative piano playing.

Josephine Forsyth Sings With Clubs

Josephine Forsyth, soprano, has filled a number of engagements during the past season with various clubs, in New York and other places. Recently she appeared on the program given at the twenty-third anniversary luncheon of the Daughters of Ohio in New York. She has also been soloist with the Century Theater Club, at the Hotel Commodore, and with the People's Chorus of Norwalk, Conn.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, showing mastery of musical technique, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent before February 1 to Secretary Columbia University, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ohio Federation of Music Clubs—Four \$50 prizes offered to Ohio musicians only, for composition in violin, piano, English song with piano accompaniment, and anthem for a cappella choir of mixed voices. Only unpublished manuscripts accepted. Apply before March 1, to Mrs. Walter Crebs, 71 Oxford Avenue, Dayton, Ohio.

Ithaca Conservatory of Music—Four \$700 scholarships to be awarded on January 19. All may apply. Write Registrar, Ithaca Conservatory of Music, Ithaca, N. Y.

Walter Damrosch Fellowship—\$1000 a year for three years with additional \$1000 traveling expenses; studio privilege and residence at American Academy in Rome, open to unmarried American men. Candidates must file, before April 1, two compositions, one for orchestra alone or with solo instrument; the other an ensemble combination. No short pieces accepted. For information and blanks address Roscoe Guernsey, Executive Secretary of American Academy in Rome, 101 Park Avenue, New York City.

People's Choral Union of Boston—\$100 for part song, mixed voices, with piano accompaniment. Composer must use nom de plume, placing real name in sealed envelope, before May 1, to Prof. John P. Marshall, Boston University, Boston, Mass.

A FEW PERSONAL HINTS TO THE VOCAL STUDENT

By Hanna Brooks

Much has been said and written about technical hints for the voice student; how to improve his vocal resources, how to take care of his body, and how to broaden his whole musical education. But who advises the young student about his first steps outside of the studio, when the little bird tries to use his wings to fly out alone into the field? What is the first step and who will guide it? In the majority of cases, you think the teacher. But how often can

your little hopes. You come home heart-broken. This may affect your voice and mar your work at your next lesson.

Try to educate yourself, your inner self, beginning with the first lesson through your entire career! Cultivate self-control, self-reliance, a vivid mentality, a clear brain that will guide and tell you what to utilize and what to condemn of the criticisms you receive! Remember that tastes are different, that some people become enthused over this singer and others over that, often for little personal reasons! A manager who wants a soprano leggiero may not have any use for a dramatic voice, and vice versa. But when you have already had some encouraging success from real musical people, don't be downhearted about this criticism. Remember that halls, atmospheres and acoustics are different and play a great part in your delivery. Still every criticism has some truth and you should learn to see and benefit from it.

If not successful the first time, try again and again. As long as you feel the artistic fire burning in your soul you will find all this struggling worth while. When you have mastered technic, interpretation, style, then acquire a certain poise, an amount of self-reliance that will put your performance over and not make it suffer from nervousness! Keep always in mind that you want to bring to your listeners music, divine art, a heavenly message, and carry that banner high before you! The sincerity of your effort will be felt when you are still a beginner. And, as a little consolation, remember what Mendelssohn said: "Think more of your own progress than of the opinion of others."

Phradie Wells Makes Rapid Strides

The progress which Phradie Wells has already made in her musical career is notable and promises much for a brilliant future. Miss Wells is a young American soprano of exceptional talent and ambition. Born in Kirksville, Mo., she was graduated from the State Teachers' College, receiving a B. S. degree. She became supervisor of music in the Chillicothe, Mo., public schools, but having an ambition to become a grand opera artist, she was not satisfied until she came to New York, where she took up her opera studies with Oscar Saenger. Her voice, of lovely quality, developed into a lyric dramatic soprano of unusual power and range. After mastering various roles in the original languages, she had an opportunity to sing for Gatti-Casazza, who immediately engaged her for the Metropolitan Opera. Her first season at the Opera was a truly successful one and now she is filling her second season there.

Miss Wells' voice is also well suited to the singing of songs and oratorios, and next season she will devote as much time as possible outside of her opera duties to concert singing.

Wherever this young artist has appeared so far, she has received enthusiastic praise. The New York World, after



© Mishkin

PHRADIE WELLS.

her appearance with the Young Men's Symphony Orchestra, said her singing of the Tannhäuser aria was "thrilling" and added, "She has excellent stage presence, and youth, and notable breath control, and to these is added a brilliant, rich voice of volume and ease in manipulation." In her concert appearances the critics have commented on her stage presence, finish of style, and her rich and clear soprano voice, of magnificent depth and power.

Grace Henkel a Success

Grace Henkel, who now resides in San Francisco, but is a native of Eureka, Cal., is a singer of fine attainments, who has been singing with success in her own state and is preparing to undertake the conquest of new fields in the near future. She has a voice of wide range and great beauty, a coloratura soprano, which she handles with skill and charm. Her repertory covers a wide field of music for her quality of voice, including songs, ballads and Lieder, both classical and popular. Wherever she has sung she has won the appreciation of her audience, and those who have heard her predict that she is a singer with a future.



HANNA BROOKS.

the teacher afford to give overtime in which to exchange experiences and impressions?

The first step outside the studio is usually to sing for friends. There one will almost always find sympathetic encouragement and often flattery. Then comes the first audition for a manager and usually then all the friendly encouragements seem to fall away. The manager regards you as a piece of merchandise that he wants to sell. He has no personal considerations. He may even destroy all

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

YUSHNY'S REVUE

Yushny's Seeniya Ptitza, which, translated, is the Bluebird Theater, of Moscow and Berlin, had its general rehearsal, to which friends and the press were invited, on Sunday evening, December 28. In other words it is a new Russian entertainment on the order of the Chauve Souris and it must be said that it is not as entertaining as Baileff and his players. It is problematical as to the fate of this new production, as there is no telling what the attitude of the New York public will be. It may go over with a tremendous impression, but one felt on Sunday evening that there was something lacking; furthermore the Frolic Theater (the old Amsterdam Roof) was hot and stuffy and the atmosphere was not conducive to good thoughts. There are three little numbers which stand out like jewels in this show. The first was called The Barrel Organ, which had a subtle humor and comedy that will equal anything ever seen in such a show; the next one attracting attention was the singing of an old rabbi; then came the funny Song of the Camels. It is possible that after this first rehearsal, various acts will be whipped together and something very fine created out of the particularly good material that is there.

THE RIVOLI

The long looked for film production of Peter Pan at last had its first showing in New York, simultaneously at the Rivoli and Rialto, beginning on Sunday, December 28. The cast held many familiar names, but it was the star, Betty Bronson, the unknown, suddenly promoted to stardom over night, who held attention. Ernest Torrence was Captain Hook, and Anna May Wong, the Chinese girl, who has always attracted attention, was in the cast. George Ali as Nana, the dog, did a very sympathetic and understanding piece of characterization.

Miss Bronson radiated youth with her little boyish figure and face, and photographically she was well within the part and there were moments when she was exceedingly graceful. It was only in those moments that the film, Peter Pan, arrived at anything like feature material. The picture needs cutting badly; in fact there are parts that are tiresome, and while the photography, as a general rule, was good, it could have been made infinitely better in some of the more important scenes. The little fairy, Tinker Bell, played by Virginia Brown Faire, was very well photographed and the illusion of the double exposure was fascinating. Peter Pan will not rank as one of the great pictures of the year, but will come under the class of good pictures and will have an enormous appeal throughout the country for children. In the first place Barrie's famous play is not the best of material for motion pictures, but the spirit was caught and there was enough sincerity to make it more than pay back the money expended in the making and launching of a new figure in the motion picture world.

The musical score had very little that was out of the ordinary but followed the action very well with descriptive passages throughout, such as the Dagger Dance from Natoma for the Indian scenes. Each character had a motif as it were, and Tinker Bell was always preceded by the lively strains of her music.

At the Rialto, the prologue was a fantasy, with Miriam Lax (as Peter Pan) singing, assisted by four Rivoli dancers. At the Rialto, Lillian Powell, dressed as Peter Pan, appeared in a dance called "The Ragamuffin." The personal appearance of Miss Bronson at both houses added some interest to the evening.

THE CAPITOL

The film at the Capitol was a racing story entitled The Dixie Handicap, showing a fine old southern estate and equally fine horses. There is always something so pathetically amusing about these films of the South, and it does seem that southern people should rise in arms against the grotesque caricatures that are made of the fathers who are invariably colonels of the tottering, simpering type, the young ladies manifesting a small quantity of brain matter and the servants positively in their dotage. No wonder the estates generally look so badly kept if all of the servants are anything like those principals photographed around the house. The horse race in the film was very exciting and had considerable punch; the rest of it was plain movies.

The prologue to the feature was a potpourri of southern melodies. The scene showed the pillars of the old mansion and directly at the foot of the steps were the negro quarters, something hardly seen in reality. The male chorus were dressed to impersonate negroes, all being decidedly mulattos and wearing large black cotton gloves. Poor Uncle Joe was quite noticeable as he stood at the footlights and gestured. Generally a mulatto's hands are not dead black.

The principal feature was Caroline Andrews, who sang the Caro Nome aria. She has been heard here before, but it seemed that last week she was in particularly fine voice and evidently has been studying very seriously. She gave a splendid account of herself and the audience applauded heartily. She has a really beautiful voice. The overture was from Faust, with David Mendoza conducting the orchestra. Frank Moulan, who played the part of Santa Claus the week before, was Father Time last week, standing on top of the world and extending Happy New Year greetings to all. The ballet corp repeated its interpretation of the March of the Toys from Herbert's Babes in Toyland. It is not surprising that, upon request, this should have been held over for a second week, for the entire conception is very clever, and while there was little or no opportunity for any individual dancing except by Gambarelli, the dancers seemed to enter into the spirit of the thing.

THE MARK STRAND

A brilliant rendition of Liszt's sixth rhapsody opened the program at the Mark Strand last week. At the performance we attended the orchestra was directed with fire and dash by Carl Edouarde, the genial conductor at this theater. Emanuel Gross added to the effectiveness of the number by playing a cimbalom cadenza with dexterity.

In keeping with the holiday season, the principal musical number was entitled A Happy New Year, and consisted of

The Maiden in Grey, sung by Kitty McLaughlin, soprano, and Everett Clark, tenor, and Brown October Ale, sung by Edward Albano, baritone. The setting used for this unit was a curtain of painted figures, with holes where the heads should be, through which the artists protruded their heads, this giving an amusing "tintype" aspect to the painted figures.

Madeleine MacGuigan, a talented young violinist who is a favorite at this theater, was deservedly applauded for her excellent rendition of Hubay's The Zephyr. A delightful bit of dancing was done by the ballet in The Voice of Spring, danced to music by Strauss.

Joseph Plunkett's Prologue to the feature picture, Classmates, was an excellent rendering of The Land I Love by The Mark Strand Ensemble. The men were costumed in West Point cadet uniforms. Classmates is thoroughly entertaining, especially the pictures dealing with West Point. The plot of the motion picture also calls for scenes in the jungle, but these are not as interesting as those already mentioned. Richard Barthelmess is the hero of the story and Madge Evans the heroine.

NOTES

There were special New Year's Eve performances at the Rivoli, Rialto, Capitol and Mark Strand, where the weekly film was shown with a special surrounding program.

Blanche Bates will be the star of a comedy, which opens at the Belmont Theater on January 5, entitled Mrs. Partidge Presents.

Henry W. Savage's newest musical comedy production, Lass o' Laughter, will be heard for the first time on January 5, at the Comedy Theater.

Manuel Raymond Morales, tenor, is the soloist at the Piccadilly.

London String Quartet Arrives

The London String Quartet arrived in New York on December 30 on the "Caronia" for its tour of the United States and Canada, which will keep the quartet constantly on the road until it sails, the end of April, for another tour of Spain. The quartet is composed of James Levey, first violin; Thomas Petre, second violin; H. Waldo-Warner, viola, and C. Warwick Evans, cello.

The quartet has just completed a tour of the British Isles, playing in seventy-four concerts since September 25. Out of this number thirty-one of the engagements were in Scotland. "In one town in Scotland," said Warwick Evans, "the town of Whithorn, which has a population of 900, there were 500 people in the hall." The quartet appeared in music festivals in Glasgow, Edinburgh, Leeds and a number of other cities, completing its English season by giving a Beethoven week in London, an event which has been made an annual affair by the London String Quartet. "It was through the success of our Beethoven week," said Mr. Evans, "that Harold Samuel was encouraged to attempt a Bach week, which has, you know, been splendidly successful."

Mr. Evans heartily endorsed the idea of the Wolfsohn Course in New York and other cities, adding that such a move was inevitable and necessary and that such courses had been established throughout England with enormous success. "It is not only successful in the larger cities but in the smaller towns. When people read that such a course is to be established they save their money for the course instead of the individual attractions," said Mr. Evans. "England," he said, "has been through the same developments in the radio that the United States is passing through now. The broadcasting of string quartets, he said, was found to be very successful, often even better than individual voice broadcasting. The London String Quartet broadcasted in England once, from the studio, just before its last concert and the members, he said, were waiting to see what psychological effect would result from the experiment. Thousands of letters were received from all parts of the British Isles from people who had heard them. They have no intention, however, of doing any broadcasting in this country."

Rosenthal's Welcome Back

The "welcome back" given Moriz Rosenthal after his somewhat prolonged absence from the United States demonstrates how deeply his name is cut in the monument to the great musicians who have played before the American public. Moriz Rosenthal is always new. Although he has been to America on several previous visits, he always comes with new charms—new because he always has more to offer than on his previous visit. The art of Rosenthal seems to have no bounds nor limitations. He has always been marvelous because of his technic; now it is said that his technic is only the means to an end and the end is music.

It was thirty-five years ago that Rosenthal made his first appearance in this country, and this might lead one to think that the artist is not exactly a young man any more. However, Rosenthal is only sixty-one, which is fourteen years less than the age of De Pachmann and two years younger than Paderewski. He is under medium height, though a strong and powerful man, and his hair is thick and dark and he looks at least twenty years younger than he really is.

Some music lovers will recall the feats that made Rosenthal famous technically. One of these involved the playing of Chopin's Minute Waltz in thirds. This composition is difficult to play at the proper speed with single fingering, but with Rosenthal's double fingering it becomes an achievement which only a technical genius could accomplish.

Joseph Martel Scores in Faust

Joseph Martel sang the baritone role in Valentine in Faust at the grand opera in Thouras, France, December 7, when both audience and orchestra rose in tribute to his splendid vocal and dramatic performance. Mr. Martel, an American by birth, has been heard in the United States in opera during recent years. It is reported that he has just declined an offer of a five seasons' contract in France.

Laros Appearing as Conductor and Pianist

Earle Laros will conduct Cavalleria Rusticana on January 19 in Easton, Pa., for the New York Grand Opera Company, M. Sargentini, director. January 21 he will appear as piano soloist with the Allentown Symphony, playing Rimsky-Korsakoff's concerto, op. 30. He has just returned from a tour of the Middle West.

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NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, JANUARY 8

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Anna Carbone, organ recital, evening.....Aeolian Hall
City Music League, evening.....Town Hall

FRIDAY, JANUARY 9

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Elshuco Trio and Festival Quartet of South Mountain, evening, Aeolian Hall

SATURDAY, JANUARY 10

Symphony Concert for Children, morning.....Carnegie Hall
Alexander Brailowsky, piano recital, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Louis Graveure, song recital, afternoon.....Aeolian Hall
Ernest Hutcheson, piano recital, evening.....Aeolian Hall
Marion Brower, song recital, afternoon.....Town Hall
Stanislaw Perini, song recital, evening.....Town Hall

SUNDAY, JANUARY 11

Philharmonic Orchestra, afternoon.....Carnegie Hall
Allen McQuhae, song recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Carnegie Hall
Elena Barberi, piano recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Feodor Chaliapin, song recital, afternoon.....Metropolitan Opera House

MONDAY, JANUARY 12

Josef Lhevinne, piano recital, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall

TUESDAY, JANUARY 13

Mischa Levitzki, piano recital, evening.....Carnegie Hall
Mme. Leschetizky, piano recital, evening.....Aeolian Hall
Marcel Salinger, song recital, evening.....Town Hall

WEDNESDAY, JANUARY 14

Arno Segall, violin recital, evening.....Carnegie Hall
Nevada Van der Veer, song recital, evening.....Town Hall

THURSDAY, JANUARY 15

Philharmonic Orchestra, evening.....Carnegie Hall
Lawrence Schaffner, piano recital, afternoon.....Aeolian Hall
Singers Club of New York, evening.....Aeolian Hall
Catherine Newsome-Jewell, song recital, evening.....Town Hall

FRIDAY, JANUARY 16

Philharmonic Orchestra, afternoon.....Carnegie Hall
Roland Hayes, song recital, evening.....Carnegie Hall
Adalbert Ostendorff, piano recital, afternoon.....Aeolian Hall
Wanda Landowska, harpsichord and piano recital, evening, Aeolian Hall
Emilio de Gogorza, song recital, afternoon.....Town Hall

SATURDAY, JANUARY 17

Moriz Rosenthal, piano recital, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Samuel Dushkin, violin recital, afternoon.....Aeolian Hall
Lydia Matizeva, song recital, evening.....Aeolian Hall
City Music League, evening.....Town Hall

SUNDAY, JANUARY 18

Philharmonic Orchestra, afternoon.....Carnegie Hall
John McCormack, song recital, evening.....Carnegie Hall
Aeolian Hall
Franco-American Musical Society, evening.....Aeolian Hall
Pablo Casals, cello recital, afternoon.....Town Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, JANUARY 19

Fritz Kreisler, violin recital, evening.....Carnegie Hall
Nadia Boulanger, piano recital, evening.....Town Hall

TUESDAY, JANUARY 20

Zathureczky, violin recital, evening.....Carnegie Hall
Flonzaley Quartet, evening.....Carnegie Hall
Max Barnett, piano recital, evening.....Town Hall

WEDNESDAY, JANUARY 21

State Symphony Orchestra, evening.....Carnegie Hall
Margaret Sittig, violin recital, evening.....Town Hall

NEW YORK CONCERTS

(Continued from page 12)

has done a lot for Spain in showing the world that all its music is not merely variations of the characteristic rhythms and also that these rhythms can be taken, relieved of their banal associations, and made to do honest duty in honest music. The suite had much brightness and color and the vigorous concluding dance was a bit of very jolly music to hear. Some day perhaps Senor de Falla will write something quite dissociated from national characteristics and then one will be able to judge better of his real standing.

The concert closed with a brilliant tour de force on the part of Mr. Koussevitzky and his men in a performance of Ravel's choreographic poem *La Valse*. This work has been done here a number of times before by at least two other conductors but upon this listener it made little impression. Under Mr. Koussevitzky's sympathetic baton its real beauty and value came out for the first time. Perhaps some day the Boston conductor will have the temerity to put a real Strauss waltz on his program. He certainly has a real feeling for rubatos and the nuances that originated in Vienna. This concluding number, which at previous hearings here had been received with no particular demonstration, won him an enormous success and he was called back time after time.

New York Philharmonic: Wilhelm Furtwangler, Conductor

One of the marked sensations of the present musical and crowded winter was achieved by Wilhelm Furtwangler last Saturday evening, when this Berlin conductor slipped quietly into our metropolis, and led a concert of the Philharmonic Society at Carnegie Hall.

His program comprised Strauss' *Don Juan*, Haydn's cello concerto (played by Pablo Casals) and Brahms' C minor symphony.

Tall, lean, serious in demeanor and bearing, without excess of gesture, and minus the fuss and feathers generally of so-called prima donna conductors, Furtwangler went about the musical matters in hand, and absorbed himself in them so deeply, so feelingly, so unaffectedly, that he moved and stirred his hearers to a degree that lacked nothing of being remarkable. Not for many years has a more sincere, spontaneous, and prolonged demonstration been made here over any conductor, than rewarded Furtwangler after the Brahms symphony. Hardened concert goers, and even the granitic critics remained to join in the applause, and the orchestra refused to rise in response to the leader's request, thereby indicating to him that they considered the ovation a personal tribute to his own art.

Furtwangler deserved his triumph fully. He is a master with the baton, not only in everything that has to do with getting the utmost from his players in temperamental response, precision, and pliability, but also in his ability to make the music take on its most lovely and eloquent aspects, and to speak in tones that must appeal to every hearer.

Often as the *Don Juan* and the Brahms symphony have been heard here, they seemed in many places to put forth new meanings under Furtwangler's handling. The first and last movements of the latter work positively thrilled the listeners. The finale was a piece of tonal jubilation that no one could resist. It was then that the riot of approbation

broke loose in the audience. They recalled Furtwangler almost times without number.

Much more should be written about Furtwangler's art, but space and time forbid at this moment, and therefore this record must content itself with the present lines of admiring report. Later opportunities will arise to enter into further discussion.

Furtwangler is a great musician, a great conductor, a great personality. New York has accepted and acclaimed him unreservedly.

JANUARY 4

John McCormack

It was an anniversary for John McCormack on the evening of January 4 when he gave his recital in Carnegie Hall, marking the event of fifteen years previous when he sang for the first time in this auditorium. As usual, the artist was ably assisted by Lauri Kennedy, cellist, whose splendid renditions, accompanied by Dorothy Kennedy, added materially to the worth of the program.

Mr. McCormack was in his usual excellent voice and presented a varied number of selections, ranging from Handel's *Enjoy the Sweet Elysian Groves*, from *Alceste*, to the appealing Irish ballads for which he is accorded such warm enthusiasm. Norah O'Neale and Kathleen Mavourneen were given their usual demonstrative reception, and Open the Door, greeted with a storm of applause, had to be repeated. Love's Home-coming, by Kennedy Russell, was rendered by the artist for the first time and met with the approval of his hearers. His encores were a program in themselves, including many of the old favorites of varied description, the *Snowy Breasted Pearl*, *Would God I Were the Tender Apple Blossom*, and *Ave Maria*.

Mr. McCormack's admirers were there in a body, the number turned away equal to filling the hall twice over. The house was a capacity one and an overflow crowded the platform, the entire body eager to honor its favorite and to hear all it could command of his splendid vocalism.

Edwin Schneider, Mr. McCormack's accompanist, again furnished artistic support.

Illuminato Miserendino

Illuminato Miserendino, Italian-American violinist, who has been heard in recital in the metropolis frequently, gave a recital at Town Hall on Sunday afternoon. He opened with Beethoven's sonata for piano and violin in F major, in which he had the splendid cooperation of Frederick Kahn. His main solo was Tchaikowsky's concerto in D major which he did brilliantly. As his closing group he played works by Chopin, Tartini-Kreisler, Wieniawski, and Saint-Saëns.

The concert was attended by a large audience mainly consisting of his countrymen, whose sincere applause was encouraging to the recitalist. The piano accompaniments by Mr. Kahn were sympathetic.

New York Symphony: Landowska, Soloist

For the eighth of the Sunday afternoon concerts, Walter Damrosch had chosen Wanda Landowska as soloist. In the Handel concerto in B flat major for harpsichord and orchestra and later in a group of solos by Bach, Telemann and William Byrd she displayed all her accustomed skill and taste. The program began with the Beethoven overture to *Emgont* and ended with *Redemption*, Morceau Symphonique, by Franck. The novelty was a Symphonic Suite on Three Plays of Goldoni, by Malipiero. It was Malipiero in a humorous vein and rather more entertaining than he is when serious. The first, *La Bottega de Caffè*, was bright and bustling, and in the second, *Sior Todero Brontolon*, the good Sior snored in most realistic manner. The third number, *Le Baruffe Chiozzotte*, kept up the spirit of the other two. It is all very jolly music and needless to say, scored with a masterly hand. The audience liked it very much indeed and applauded long and loud. Mme. Landowska, too, was very much to the public taste and her playing called forth the warmest demonstration.

Moriz Rosenthal

Moriz Rosenthal began his program at Carnegie Hall on Sunday afternoon with the Bach Chromatic Fantasy and Fugue; then played the Schumann C major fantasy, and followed with ten preludes of Chopin, a mazurka, his own arrangement of the D flat waltz and the Liszt arrangement of the Chant Polonoise, ending with the Debussy Minstrels, his own Papillons and the Liszt *Don Juan* fantasy. That is, he would have ended with these had not the audience insisted upon several additional numbers, the final one of which was no less than Tchaikowsky's *Fledermaus* transcription.

What is there new to be said about this veteran master who played with all the élan, dash and brilliance and

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surety that have always characterized him and to which he has added in the last few years a frequent warmth that was not earlier characteristic of him? The audience was astonished, as ever, at his virtuosity and thoroughly enjoyed his musicianship.

Shattuck, Maier, Pattison, Schelling

Four pianists appeared in a concert of unusual interest at Aeolian Hall, Sunday evening, three of them—Arthur Shattuck, Guy Maier and Lee Pattison—being heard as soloists, and the fourth, Ernest Schelling, conducting an orchestra composed of sixty members of the Philharmonic Orchestra. Between the opening number, by Carl Philip Emanuel Bach, and the concluding number, by J. S. Bach, were three "first performances" in New York.

The Palmgren concerto, *The River*, for piano and orchestra, was performed with musicianly understanding, enthusiasm and poetic feeling by Mr. Shattuck. It is a highly effective number, with some important solo work for the piano, but on the whole, with excellent blending and balance between solo instrument and orchestra. After a brief preparation of rather subdued and mysterious style, the piano gives out the main theme. The feeling of the river in varied aspects is carried out, the music depicting it first as flowing quietly, undisturbed and lonely, with an air of mystery; then it becomes restless and more boisterous until finally in a great climax it roars in all its fury. There are contrasts of melancholy and gaiety, of quiet and vigor. Beautiful melodies crop out now and then and the colorful harmonic background is typical of Palmgren. The orchestration is effective and beautiful. In spots the work reminded one of Grieg. The chief weakness lies, perhaps, in the undue length of the composition, when the wandering begins to grow a bit tiresome. Vigor and imaginative insight entered into the interpretation of the score and the splendid performance drew forth the heartiest applause. Mr. Shattuck was recalled many times and he and Mr. Schelling indicated the presence of the composer in one of the boxes, Mr. Palmgren rising to bow to the players and the audience.

A composition of entirely different character followed, a concerto for two pianos, woodwind, brass and percussion,

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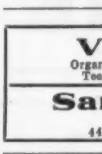
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by Arthur Bliss, played by Messrs. Maier and Pattison. The extravagant scoring was novel and, at times, daring. It is decidedly clever, filled with a sort of ironic humor and sometimes slightly reminiscent of the style of Stravinsky. It had a performance quite in keeping with the spirit of the composition.

Edward Burlingame Hill was represented by a scherzo for two pianos and orchestra, also played by Messrs. Maier and Pattison. It was what might be called polite jazz and offered pleasing and light entertainment for the T. B. M. (Tired business man). It sparkled with fun and was accorded a lively reception. The name of Bach lent a dignified air to the program, and the two compositions provided a good balance for contrast to the moderns. The younger Bach's (Carl Philip Emanuel's) concerto in E flat major for two pianos and orchestra was played by Messrs. Maier and Pattison, while Mr. Shattuck joined them for J. S. Bach's concerto in C major, for three pianos and strings. There was a fine sonority, vigor of rhythm, vivacity and clarity in their rendition. The entire program evidently gave much joy to the audience, which, by the way, should have been larger than it was. It was apparent that the soloists and the conductor put themselves wholeheartedly into their task and the result was an excellent performance throughout.

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State Symphony: Waghalter, Conductor, and Helen Stanley, Soloist

Ignatz Waghalter took up the reins of the State Symphony Orchestra for the first time at last Sunday's concert, following Josef Stransky's sudden resignation, and gave his Metropolitan Opera House audience a scholarly reading of the Brahms second symphony, D major. It was his first public appearance here in almost two years and an enthusiastic audience turned out to greet him. That he pleased was fully demonstrated, and his interpretation of the four movements of the Brahms offering showed a master hand. At all times the orchestra obeyed his every wish, displaying new energy and spirited feeling. Particularly was the melodious Allegretto grazioso beautifully given. Later were presented two Liszt numbers—Les Preludes and Hungarian Rhapsody No. 1—which, naturally enough, met with the greater favor.

The soloist of the afternoon was Helen Stanley, well known soprano, whose appearances hereabouts are far too few. Undoubtedly because the program was a Brahms Liszt one she was obliged to limit her choice to the German, but the audience showed by its applause its keen interest in hearing more—perhaps English songs had they been suited to the occasion. But her hearers were not to be favored, for she contributed only the three listed works, beautifully sung—Wer Wandelton und Meine Liebe ist grün, by Brahms, and Die Lorelei, by Liszt. The last, particularly, gave her opportunity to display her voice at its best and the accompaniment of the orchestra was all one could ask.

Third Mozart Musicales

The January 3 musicale, luncheon, motion picture and dance of the New York Mozart Society, Mrs. Noble McConnell, founder and president, held in the north and east ballrooms of Hotel Astor, found over 700 present, "which I consider a grand tribute to the Mozart, in view of prevailing weather conditions," said President McConnell. She mentioned the fact that Mrs. Royal S. Copeland, wife of Senator Copeland, had driven twenty miles through snowbanks to be there. Other announcements, made in her characteristically earnest, sometimes humorous fashion, included: the annual Mozart pageant, ball and carnival January 27, in the grand ballroom of Hotel Astor, for which daily committee conferences under Mrs. Samuel Gardner Estabrook, Chairman-general, are held, planning to make this "another gorgeous show" (President McConnell is to be garbed as Martha Washington); the Mozart Supper Dances of January 6, February 8 and March 3; that D'Alvarez and Parish Williams will be soloists at the next concert. Grace Adelaide Hession, chairman of the Junior Cabinet, and Arthur Clement, chief of ushers, were complimented by her.

The artistic stage background, with silk draperies, etc., is always noticeable at the morning musicales, making the affair doubly enjoyable. Suzanne Clough, mezzo-soprano; Gdal Saleski, cellist, and the National Male Quartet were the musical attractions on this occasion. Miss Clough's deep and expressive tones covered the range of two octaves in Don Fatale and brought her encores. Cellist Saleski played with nobility of tone, and the National Male Quartet made a decided hit, especially in its Negro Spirituals and in



MARGUERITE SCHUILING.

young Detroit soprano, who has been heard favorably in New York, was married at the home of her father, A. H. Schuiling, to Hermann Hoezter, also of Detroit, on December 14. Last season the young singer went on tour with the Wagnerian Opera Company and this season she has been touring exclusively in concert. Mr. Hoezter is a vocal teacher and coach and is in charge of the musical publicity of the Capitol Theater of Detroit. He inaugurated the series of concerts for young people with the Detroit Symphony and also manages the Little Symphony of that city. The young couple have the best wishes of the MUSICAL COURIER.

the prologue to the picture, which was On the Trail. Mr. Spross played excellent accompaniments, as usual, and the dancing throng filled the east ballroom to overflowing.

Gunster's Third Southern Tour

Frederick Gunster, tenor, who is now on his third Southern tour of the present season, will sing in Atlanta on January 13, this making his third appearance there within the last three years. He will return to New York early in February.

Inez Barbour Postpones New York Recital

Owing to numerous out-of-town engagements, Inez Barbour has been obliged to change her New York recital from January 14 to a date in March.

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